THE GOLDEN AGE OF THE COMICS

NO. 7

MANDRAKE

the MAGICIAN

MANDRAKE IN HOLLYWOOD

A complete story reprinted as it originally appeared in 1938

MANDRAKE
the MAGICIAN

A CLASSIC FROM THE GOLDEN AGE OF THE COMICS

LEE FALK

From its inception, the comic strip has almost universally been a cartoonists' medium. Authors of comic strips have labored in near anonymity, overshadowed by the towering presence of their illustrators. Among this unheralded group, however, one man stands out: Lee Falk, creator of two of the most popular and successful adventure strips, *Mandrake the Magician* and *The Phantom.*

Born in Missouri in 1912, Lee Falk received his formal education at the University of Illinois. From his days in high school, when he edited the school's paper, and through all his adult life, Lee felt a compulsion to write. He wrote stories, articles and poems for his

Continued on back flap

Continued from front flap

college newspaper and, after graduation, went to work as a copywriter for a St. Louis advertising agency. Next came a stint as producer-writer for a local radio station. In 1934 King Features Syndicate bought *Mandrake the Magician,* his first attempt at comic strip writing. The tremendous success of the feature inspired Lee Falk to create *The Phantom* less than two years later.

With *Mandrake* you have the perfect complement of imaginative script and adept visuals. *Mandrake,* with silk hat and flowing cape, proves himself the master of all adversaries with his dramatic employment of hypnotic magic. *Mandrake,* and his ever present companion Lothar, an African of Herculean strength, should also prove a source of enjoyable entertainment. The episode reprinted in this volume, *"Mandrake in Hollywood"*, unfolds all of the imaginative, artistic, and delightfully magical elements of this classic from "THE GOLDEN AGE OF THE COMICS".

NOSTALGIA PRESS INC.
Box 293, Franklin Square, N. Y. 11010

MANDRAKE the MAGICIAN

by LEE FALK and PHIL DAVIS

MANDRAKE IN HOLLYWOOD

NOSTALGIA PRESS, BOX 293, FRANKLIN SQUARE, N.Y. 11010

Edited by Maurice Horn
Book Design by Maurice Horn
Layout & Production by Sid Hassin & Joseph Goteri

Library of Congress Catalog Card Number 76-159555

©1970, King Features Syndicate, Inc. & Nostalgia Press, Inc.

INTRODUCTION

PHIL DAVIS

Upon his graduation from the University of Illinois in 1933, Lee Falk started in life with a fistful of short stories, a couple of stage plays and two weeks of continuity for a new comic-strip that he had created along with a fellow Missourian, Phil Davis. Leaving Saint-Louis for New York, the would-be writer made the rounds of publishers, stage producers, and syndicates, having decided to devote his talents to whichever of his projects would sell first. Trying his luck, Falk submitted his comic-strip idea to King Features Syndicate, which quickly grabbed it...and that's how "Mandrake the Magician" was born this eleventh of June 1934.

Starting as a daily feature, "Mandrake" met with immediate success, and before long the syndicate had decided to run the series as a Sunday page as well (February, 1935). Mandrake's fame has grown ever since and, as a straight adventure-type strip, it has proved, over the years, second in popularity only to Falk's other brainchild, the Phantom. Its success can be measured by the host of imitators to which our magician gave rise in the forties and fifties, mostly in comic-books...and by the fact that after all these years, "Mandrake" is still among the top features in its category.

As a child, Lee Falk had always been fascinated by magicians. Going to the circus with his father, he would volunteer to play foil to such masters as Thornston or Cardini. Mandrake was born of this enchantment, and with his red cape, his hat, the ritualism of his gestures, he is the synthesis of all the magicians Lee Falk had seen, and the magician that perhaps he dreamt one day to become.

It is interesting to note that physically Mandrake with his dark, neatly parted hair and his trim moustache was modelled after Lee Falk himself. Rather dull and one-dimensional at first, our hero will become more and more complex and human. At the beginning of the series, Mandrake will be a real wizard, endowed with supernatural powers but little by little he will be made more believable (and also more lovable). As a master of hypnotism and legerdemain (to which he was initiated in Tibet), Mandrake is just a mortal, and to triumph over his enemies, he disposes only of his superior faculties of intelligence, resourcefulness and courage.

In the course of his exploits, Mandrake is forever flanked by his faithful companion Lothar, king of a

faraway African tribe, whose Herculean strength often wins the day, when Mandrake's magic has failed.

No hero's life would be complete without a sweetheart, and Mandrake met his match in the person of Princess Narda (Falk seems to have a thing for royalty) who tried to do him in on several occasions (ah love!) before settling into what seems to have become a morganatic marriage of sorts.

Mandrake's adventures take place on the four corners of the earth, and very often outside of it as well (journeys to the moon, to the galaxies, etc.); unlike the Phantom, he has no base from where he operates, no familiar decor which at once situates him. He has to create his own universe and this he does with his powers of illusion, which brings "Mandrake" closer to modern intellectual currents than any other adventure strip.

Lee Falk's scenarios are very imaginative, very elaborate; the plots twist and turn, like in a good stage play and they are as varied in tone as in setting. From straight adventure, they will veer to science-fiction, or to the mystery-story, the fantastic tale, even the humorous anecdote. The dialogue is brisk and witty, bringing to mind the playwright Lee Falk had always wanted to be (and was later to become).

One cannot write about "Mandrake" without mentioning the man who, for more than thirty years, brought to the strip his distinctive talent, his clarity of style and the nonchalant yet achieved line of his elegant pen: Phil Davis. A native of Saint-Louis, Davis had achieved some measure of success as a commercial artist before meeting Lee Falk. Davis's uncanny ability in creating subtle moods and tonalities with a few simple lines, just the right placement of objects and characters, and a touch of shading, has earned him the admiration of many artists and film-makers, among whom can be found Alain Resnais and Federico Fellini. At Phil Davis's death in 1965, the strip was taken over by Fredericks.

The two adventures which make up "Mandrake in Hollywood" were first published in daily form from January, 31 through July 9, 1938, at a time when the strip was at a high point in its career. In these stories, you will enjoy Falk's imaginativeness, his wit and literary qualities, and Davis's clever drawing, beautiful line and fine understatement, as well as the subtle but very definite interplay between the artist and the writer that gives the strip its unique flavor.

Maurice C. Horn

MANDRAKE IS EN ROUTE TO HOLLYWOOD—

MANDRAKE. THE STUDIO'S ARRANGED A PARTY FOR YOU AT THE STATION. COULD YOU DO SOMETHING SPECTACULAR WHEN WE ARRIVE--AS AN ENTRANCE, YOU KNOW?

SPECTACULAR?

HOW'S THIS?

UH-- NEVER--MIND-- WE'D BETTER--SKIP IT--

World rights reserved 1-31
Copr. 1938, King Features Syndicate, Inc.

SAY, LOTHAR, ISN'T IT SORTA SCARY, WORKING FOR A MAN LIKE MANDRAKE?

SCARY? HIM WOULDN'T HURT NO FELLOW. IS NICEST MAN IN WORLD.

SAY, FOR EXAMPLE, HIM WOULD TURN BAD FELLOW INTO CIGARETTE-LIGHTER --BUT WOULDN'T REALLY HURT HIM.

YEAH? GUESS I BETTER STICK TO MATCHES! MAY LIGHT MY CIGARETTE WITH MY BEST FRIEND, AND NOT KNOW IT!

HOLLYWOOD

• • •

IN THE FLITCH & SNORK STUDIOS.

MANDRAKE WILL BE HERE SOON AND HIS CONTRACT IS ALL READY FOR HIM.

YES--BUT WHAT IF HE READS IT THROUGH, FLITCH?

NOBODY EVER READS ALL THOSE PARAGRAPHS OF SMALL PRINT.

AND EVEN IF HE DOES FIND **THE** PARAGRAPH, IT'S WRITTEN SO IT'D FOOL EVEN A LAWYER AT FIRST SIGHT.

OH, YES. HERE'S THAT PARAGRAPH. THE PRINT'S SO SMALL I CAN'T READ IT WITHOUT MY GLASSES! REALLY, IT LOOKS INNOCENT AND UN-IMPORTANT!

Copr. 1938, King Features Syndicate, Inc., World rights reserved.

BUT IT SAYS THAT IF WE DISLIKE HIS WORK--FOR ANY REASON--WE CAN LOWER HIS SALARY TO WHATEVER WE SEE FIT!

AND WE'LL SEE FIT, ALL RIGHT! MANDRAKE'LL BE WORKING FOR BEANS--UNTIL WE'RE THROUGH WITH HIM!

R-1

tomorrow--THE RUSH ACT

MANDRAKE'S HERE, FLITCH. DO YOU THINK WE OUGHT TO GO THROUGH WITH THAT CONTRACT? AFTER ALL, HE'LL BE WORTH MILLIONS TO US.

LISTEN--HE THINKS HE'S SIGNING FOR A BIG SALARY, SNORK. HE'LL NEVER NOTICE THAT LITTLE PARAGRAPH THAT GIVES US THE POWER TO CUT HIS SALARY AS MUCH AS WE WANT.

MANDRAKE! DELIGHTED TO SEE YOU! WON'T YOU COME IN? SNORK AND I HAVE JUST BEEN TALKING ABOUT YOU--

YES, WE EXPECT GREAT THINGS OF YOU, MANDRAKE.

HERE'S YOUR CONTRACT, MANDRAKE. JUST THE USUAL THING. QUITE LEGAL AND ALL THAT, BASED ON THE TERMS WE AGREED UPON BACK EAST.

R-2

Copr. 1938, King Features Syndicate, Inc., World rights reserved.

NOW IF YOU'LL JUST SIGN THERE-- ON THE DOTTED LINE. WE'LL RUSH ALONG. SOME OF OUR DIRECTORS AND STARS ARE WAITING TO MEET YOU AND WE WANT TO SHOW YOU THE STUDIO.

TOMORROW--THAT FELLOW IN CHINA--

YOU DON'T MIND IF I GLANCE THROUGH THIS CONTRACT BEFORE I SIGN IT?

NOT AT ALL! BUT PLEASE HURRY. WE'VE ARRANGED A LUNCHEON IN YOUR HONOR AND WE'RE LATE NOW!

YOU SEE, IT'S QUITE ALL RIGHT. THE REST OF THOSE PAGES ARE JUST THE USUAL LEGAL RED-TAPE.

PARDON ME, JUST A MOMENT.

I JUST WANTED TO SEE IF LOTHAR'S KEEPING OUT OF MISCHIEF. I HAVE TO KEEP AN EYE ON HIM.

ONCE, IN CHINA, A FELLOW TRIED TO CHEAT ME AND LOTHAR BEAT HIM TO A **PULP** BEFORE I COULD STOP HIM.

OH--- REALLY --A **PULP**?

HE DOESN'T SUSPECT ANYTHING. HE'LL SIGN.

THERE -- ON THE DOTTED LINE.

YOU REALLY HAVEN'T GIVEN ME A CHANCE TO READ THIS THOROUGHLY, --BUT IF YOU SAY ITS ALL RIGHT---

OF COURSE, IT'S ALL RIGHT! THE IDEA!

NO OFFENSE, MR. SNORK. I JUST WONDERED. — *hmm* — THIS PEN DOESN'T SEEM TO WORK.

YOU'RE DARN TOOTIN' I WON'T WORK! I'M AN HONEST PEN! I WON'T WORK ON A CROOKED CONTRACT!

Copr. 1938, King Features Syndicate, Inc. World rights reserved.

SUDDENLY, THE **PEN TALKS** IN A THIN, ANGRY VOICE!

R-4

I REFUSE TO SIGN THIS CROOKED CONTRACT. I'M AN HONEST PEN.

EXTRAORDINARY! A TALKING PEN! HAVE YOU GOT IT WIRED FOR SOUND?

WHY--*sputter-sputter*--THIS IS FANTASTIC! THAT PEN IS CRAZY! THE CONTRACT IS **NOT** CROOKED!

ARE YOU BALMY, SNORK? SAYING A PEN IS CRAZY!

Copr. 1938 King Features Syndicate, Inc. World rights reserved.

IF YOU THINK I'M CRAZY, ASK THE CONTRACT!

THE PEN'S NOT CRAZY. I CONFESS EVERYTHING! YOU'LL FIND ME ON PAGE FIVE!

AND THE **CONTRACT** ADDS ITS DEEP VOICE TO THE SCENE...

FIND WHAT ON PAGE FIVE? WHO?

ME--THE HIDDEN PARAGRAPH! YOU PUT ME IN HERE TO CHEAT MANDRAKE --YOU THOUGHT HE WOULDN'T NOTICE ME!

R-5

CONTINUED

A TALKING PEN AND A TALKING CONTRACT "SAVE" MANDRAKE FROM FLITCH & SNORK'S CROOKED PLAN.

I WON'T SIGN A CROOKED CONTRACT!

I CAN'T HELP IT IF I'M CROOKED. IT'S THE WAY I'M MADE.

THIS SEEMS TO BE THE HIDDEN PARAGRAPH IN QUESTION. *Hmm*— ACCORDING TO THIS, THE SALARY YOU AGREED TO PAY ME DOESN'T MEAN A THING. YOU CAN CUT IT TO ANYTHING YOU LIKE.

IT WAS HIS IDEA!

IT WAS HIS IDEA. JUST A JOKE. MANDRAKE, WE'LL DOUBLE YOUR SALARY! WE'LL WRITE YOU A NEW CONTRACT!

NO, THANK YOU, **GENTLEMEN.** I'VE NEVER BEEN A GLUTTON ABOUT MONEY, BUT I CAN'T WORK WITH PEOPLE I CAN'T TRUST.

Copr. 1948, King Features Syndicate, Inc., World rights reserved.

YOU CAN'T WALK OUT ON US! WE'LL SEE YOU'RE BARRED FROM EVERY MAJOR STUDIO IN HOLLYWOOD!

UNFORTUNATELY, FLEMING, OVER AT GRANITE STUDIOS, MADE ME AN OFFER. AT THE TIME YOUR CONTRACT SEEMED BETTER. GOODBYE.

YOU AND YOUR IDEAS! THERE HE GOES! HE'D BEEN WORTH MILLIONS TO US!

IT WAS THIS BLAMED PEN THAT SPILLED THE BEANS! SAY-- WERE WE HEARING THINGS--?

I TYPED THAT CONTRACT, MANDRAKE. I WAS HOPING YOU WOULDN'T BE TAKEN IN BY THEM. BUT TELL ME -- DID THE PEN AND THE CONTRACT **REALLY** TALK?

NO. THOSE FELLOWS WERE TRYING TO RUSH ME TOO FAST. I BECAME SUSPICIOUS -- AND USED A LITTLE **VENTRILOQUISM.**

THIS **IS** A SURPRISE, MANDRAKE. WHEN I KNEW I COULDN'T MEET FLITCH AND SNORK'S OFFER, I THOUGHT I'D LOST YOU.

I HAD A LITTLE DISAGREEMENT WITH THEM, MR. FLEMING.

HERE'S YOUR CONTRACT, MANDRAKE. IT DOESN'T GIVE YOU AS MUCH TO START WITH AS THEY COULD, BUT YOUR FUTURE'S JUST AS BIG WITH US AS WITH ANYONE. TAKE IT HOME AND READ IT.

MARILYN DAWN IS WAITING OUTSIDE TO MEET YOU. SHE'S AGREED TO BE IN YOUR SCREEN TEST TOMORROW. YOU'RE LUCKY. SHE'S OUR BIGGEST STAR AND DOESN'T LIKE TO SEE PEOPLE AS A RULE.

THIS IS A PLEASURE, MANDRAKE. DON'T TELL ME YOU'RE REALLY NERVOUS ABOUT THAT SCREEN TEST.

I SUPPOSE WE'RE ALWAYS A LITTLE AFRAID OF SOMETHING THAT'S NEW TO US. BUT NOW THAT I'VE MET YOU, I THINK EVERYTHING WILL BE ALL RIGHT.

TOMORROW— SCREEN TEST

MANDRAKE'S SCREEN TEST.

NOW--YOU'RE IN LOVE WITH THIS GIRL, MANDRAKE. YOU HAVEN'T SEEN HER FOR MONTHS! YOU COME IN THE ROOM--AND GIVE HER A BIG KISS! OKAY--LET'S TRY IT.

NAW--NAW--NOT THAT WAY! YOU'VE GOT TO PUT SOME FEELING INTO IT. MAKE IT LOOK LIKE YOU MEANT IT! NOW--LET'S TRY IT AGAIN--AND **MAKE IT HOT!**

FLAMES!! WHAT--THE--!

R-10

NOW, MANDRAKE, I WANT YOU TO DO ONE OF YOUR TRICKS FOR THE CAMERA.

I'M AFRAID I CAN'T FOOL THE CAMERA WITHOUT TRICK APPARATUS.

YOU SEE, MUCH OF MY MAGIC IS BASED ON HYPNOTISM.

BUT I'VE SEEN YOU TURN A MOUSE INTO AN ELEPHANT AND--DO YOU MEAN TO SAY YOU CAN HYPNOTIZE A WHOLE ROOMFUL OF PEOPLE---

R-11

-AND MAKE THEM BELIEVE THAT THEY ARE SEEING WHATEVER YOU WANT THEM TO SEE?

MASS HYPNOTISM IS NOT NEW. INDIAN MAGICIANS HAVE BEEN DOING IT FOR CENTURIES, BUT YOU CAN'T HYPNOTIZE A CAMERA.

WELL--I DON'T KNOW WHAT IN THUNDER YOU'RE TALKING ABOUT--BUT I DON'T BELIEVE IT!

SET UP YOUR CAMERAS--AND I'LL PROVE IT TO YOU.

tomorrow—PROOF

MANDRAKE IS ABOUT READY TO PROVE HIS POINT ABOUT MASS HYPNOTISM

WE'RE READY TO SHOOT, MANDRAKE.

I'M READY. LET'S START.

MANDRAKE GESTURES--AND A HORSE APPEARS---

Copr. 1935, King Features Syndicate, Inc., World

YOU CAN STOP THE CAMERA NOW--

TWENTY PEOPLE HERE SAW YOU MAKE A HORSE APPEAR FROM NOWHERE--THEN MOUNT HIM.

I KNOW THEY DID--BUT ALL TWENTY WERE WRONG. DEVELOP THE FILM AND SEE FOR YOURSELF.

Monday—WHAT THE CAMERA SAW

MANDRAKE SAYS HE CANT HYPNOTIZE A CAMERA. TO ILLUSTRATE HIS POINT, THE FOLLOWING TEST IS MADE IN GRANITE STUDIOS.

TWENTY PEOPLE SEE MANDRAKE MOUNT A HORSE, AFTER MAKING IT APPEAR FROM NOWHERE, AND THE MOVIE CAMERA TAKES THE SCENE!

© [illegible] King Features Syndicate, Inc.

BUT THE DEVELOPED FILM SHOWS THAT MANDRAKE **REALLY** ONLY LIT A CIGARETTE AND SAT ON A CHAIR!

HOW DID YOU DO IT? EVERYBODY ON THE SET SWORE THEY SAW YOU GET ON THAT HORSE! YOU CALL IT MASS HYPNOTISM! I CALL IT BLACK MAGIC!

WHAT'S IN A NAME?

JUST A FEW MORE "STILLS," MANDRAKE, AND THEN WE'LL LET YOU GO FOR THE DAY. HOW ABOUT A BIG SMILE?

MY UPPER LIP INFORMS ME THAT IT REFUSES TO SMILE ANY MORE. IT'S ABSOLUTELY WORN OUT.

FINISHED NOW?

FINISHED IS THE WORD, LOTHAR. AFTER WE LEAVE HOLLYWOOD, I'LL GET A JOB AS A PIANO-MOVER, AND HAVE A GOOD REST. LOOK AT THAT FELLOW!

AHEAD, A MAN SUDDENLY DASHES OUT OF THE BUSHES--

--AND RUNS DIRECTLY IN THE PATH OF AN AUTOMOBILE!

R 15

MANDRAKE SEES A MAN DASH DIRECTLY INTO THE PATH OF AN AUTOMOBILE! THE CAR SWERVES --MISSING THE MAN---

BUT THE MAN COLLAPSES ON THE ROAD--

CALL A DOCTOR! THE POOR MAN --HE'S LYING-- SO STILL --!

WHY--THAT'S MARILYN DAWN, THE GIRL WHO HELPED ME IN MY SCREEN TEST! HER CAR DIDN'T HIT THAT MAN--THOUGH HE DID HIS BEST TO HIT **IT!**

MAN TRY TO RUN OVER CAR? SOUND SILLY.

R-16

MANDRAKE! I'VE HAD AN ACCIDENT! THAT POOR MAN--

I SAW IT ALL, MARILYN.

GET UP! THAT WASN'T EVEN CLOSE. THE CAR MISSED YOU BY TWO YARDS.

OH--MY HIP--MY HIP--Ooooo.

Copr. 1938 King Features Syndicate, Inc., World rights reserved.

SAY, IS THAT ANY WAY TO BE TALKING TO THE INJURED VICTIM OF A SPEEDING CAR? THE POOR MAN'S IN AGONY.

WHY DON'T YOU SEND FOR AN AMBULANCE?

WE HAVE.

WITH YOUR OWN DOCTOR, NATURALLY.

WHAT ARE YOU GETTING AT? WE SAW HER CAR HIT THIS POOR GUY! JUST CAUSE SHE'S A MOVIE STAR DON'T MEAN SHE CAN GET AWAY WITH IT!

I DOUBT IF IT'D HAPPEN ---IF SHE HADN'T BEEN A MOVIE STAR.

YOU FELLOWS ARE ALL IN ON THIS. THE ACCIDENT WAS FRAMED. YOU KNOW MISS DAWN'S STUDIO WILL PAY A FORTUNE TO AVOID BAD PUBLICITY OF THIS SORT.

IF THE STUDIO DID FIGHT YOU IN COURT, YOU'D HAVE YOUR OWN DOCTOR, WITH HIS OWN FAKED X-RAY PLATES. REALLY, YOU SHOULD BE ASHAMED. THE TRICK IS SO OLD!

LOOKS LIKE YOU'RE STICKIN' YOUR NOSE WHERE IT DON'T BELONG.

LOOKS LIKE WE'RE GONNA HAFTA MAKE SURE YOU DON'T ROB THAT POOR MAN OF WHAT'S COMIN' TO HIM.

LOOKS LIKE WE'RE GONNA HAFTA BUTTON YOUR LIP--WITH A PADLOCK!

R 18

Copr. 1938, King Features Syndicate, Inc., World rights reserved.

MANDRAKE REVEALS THAT MARILYN'S ACCIDENT WAS FRAMED, BUT. . . . .

YOU SAID IT, ED. WE'RE GONNA BUTTON UP SILK-HAT'S LIP--WITH A PADLOCK.

AT THIS POINT- LOTHAR SUDDENLY WADES IN-

WHO GOING BUTTON UP--WHO?

NOW--YOU GOING HAVE REAL ACCIDENT

AND WHEN THE "VICTIM" JUMPS UP TO AID HIS CRONIES. . . .

Continued—

R 19

World rights reserved
Copr. 1938, King Features Syndicate, Inc.

MANDRAKE AND LOTHAR SAVE MARILYN DAWN FROM A FRAMED AUTO ACCIDENT.

NOW-- WHEN YOUR PHONY DOCTOR ARRIVES, HE'LL REALLY HAVE SOME WORK TO DO.

YOU UNDERSTAND, MARILYN, THAT THESE MEN FRAMED THE ACCIDENT-- HOPING TO COLLECT HUGE DAMAGES FROM YOU OR THE STUDIO.

IF MY CAR SCRATCHES THE FENDER OF ANOTHER CAR, THE OWNER SUES ME FOR TWICE THE VALUE OF THE CAR.

IF A DELIVERY BOY STUBS HIS TOE ON MY STAIRS, I'M SUED FOR A YEAR'S HOSPITAL BILL, MENTAL SHOCK AND CRIMINAL NEGLIGENCE. I'M NOT STINGY ABOUT MONEY. BUT---

© 1951, King Features Syndicate, Inc., World rights reserved.

YOU'RE A GREAT STAR, MARILYN, THAT'S THE PENALTY OF FAME.

I KNOW, MANDRAKE. THAT'S ONE REASON WHY I WEAR TWO FACES.

R-21

tomorrow—TWO FACES?

MARILYN, YOU SAID YOU WEAR TWO FACES. WHAT DO YOU MEAN BY THAT?

OH, JUST A LITTLE EXPRESSION OF MINE.—DOESN'T REALLY MEAN ANYTHING.

FLEMING HAS GREAT HOPES FOR YOU, MANDRAKE. HE SAID THAT IF YOUR FIRST PICTURE IS WELL-RECEIVED, YOU'LL BE MY LEADING MAN IN MY NEXT PICTURE.

I'M AFRAID THAT'S THE WRONG END OF THE LADDER. I DON'T WANT TO START AT THE TOP -- AND CLIMB DOWN.

NO DANGER OF THAT, MANDRAKE. I CAN'T THANK YOU ENOUGH FOR GETTING ME OUT OF THAT FRAMED ACCIDENT MESS.

I WAS LUCKY TO BE ON THE SPOT. SEE YOU AT THE STUDIO TOMORROW AND THANKS FOR THE LIFT.

WHAT HER MEAN BY TWO FACES?

HAVEN'T THE SLIGHTEST IDEA, LOTHAR. LET'S HAVE SUPPER NOW. I'M SO HUNGRY, I FEEL LIKE I HAVE TWO STOMACHS.

HAS MARILYN DAWN COME TO THE STUDIOS TODAY?

YEAH, I THINK SHE'S HAVING SOME STILLS TAKEN.

HELLO, MARILYN.

HELLO.

WELL, HOW ARE YOU FEELING TODAY?

HOW SHOULD I FEEL?

I MEAN, HAVE YOU GOTTEN OVER THAT UNPLEASANT BUSINESS OF YESTERDAY?

WHAT UNPLEASANT BUSINESS?

tomorrow- DON'T MIND ME

DON'T TELL ME YOU'VE FORGOTTEN ABOUT THAT FRAMED ACCIDENT **ALREADY!**

OH--THAT! OH--YES--IT WAS UNPLEASANT-- WASN'T IT?

SHE TALKED AS IF SHE COULDN'T REMEMBER MY NAME. I SUPPOSE SHE MEETS SO MANY PEOPLE--

HELLO--HOW ARE YOU TODAY?

HER SNOBBED ME.

PERHAPS THAT'S WHAT SHE MEANT BY SAYING SHE HAD TWO FACES. ONE, WHEN SHE FEELS LIKE LOOKING **AT** YOU--ONE, WHEN SHE FEELS LIKE LOOKING **THROUGH** YOU.

TOMORROW- TWO FACES-

MISS NETTIE IS HERE, MISS MARILYN.

SHOW HER IN.

NETTIE, WHY ARE YOU WEARING THAT SHADE OF GREEN? YOU KNOW I HATE IT.

I LIKE IT.

I'M PAYING YOU TO **IMPERSONATE** ME! MY FRIENDS KNOW I HATE THAT COLOR. DID YOU HAVE THE STILLS TAKEN TODAY?

YES. AND SOME MAN--A HANDSOME FELLOW --KEPT REFERRING TO A FRAMED ACCIDENT OR SOMETHING.

R-25

THAT WAS MANDRAKE! I TOLD YOU ABOUT THAT ACCIDENT! I DON'T SUPPOSE YOU EVEN REMEMBERED HIS NAME!

IF I HAD TO REMEMBER EVERYTHING THAT HAPPENED TO YOU, I'D NEED A PORTABLE FILING CABINET.

...King Features Syndicate, Inc., World rights reserved.

GOOD MORNING. MARILYN.

A FINE MANAGER YOU ARE, FARRELL. YOU CAN'T EVEN RECOGNIZE YOUR OWN STAR! I'M JUST POOR NETTIE.

BY JOE! IT'S AMAZING HOW MUCH YOU TWO LOOK ALIKE! IDENTICAL! YOUR OWN MOTHERS COULDN'T TELL YOU APART.

THE ONLY PLACE WE DIFFER IS AT THE BANK. SHE WRITES A CHECK IN SIX FIGURES. I USE A DIME BANK.

MARILYN, THEY WANT YOU TO PUT IN AN APPEARANCE AT THAT CONVENTION TOMORROW.

LET NETTIE DO IT.

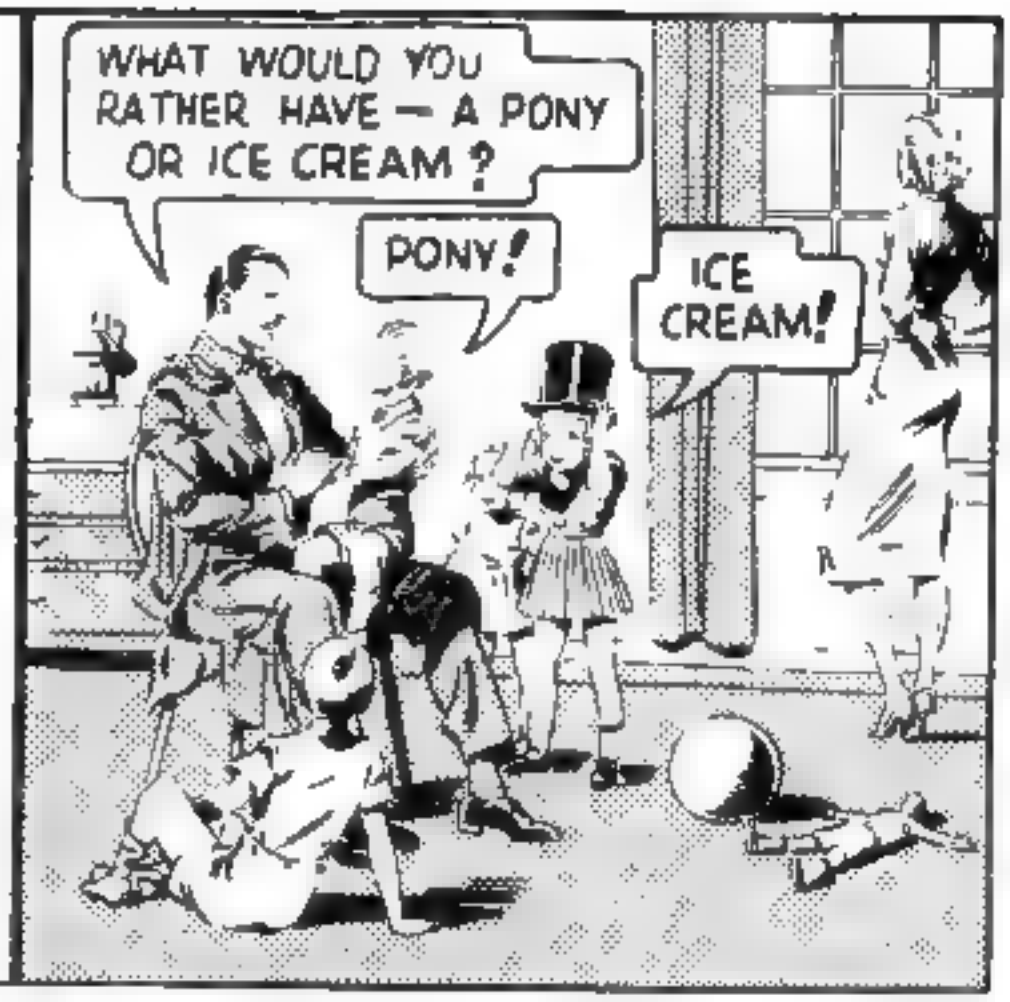
R-26

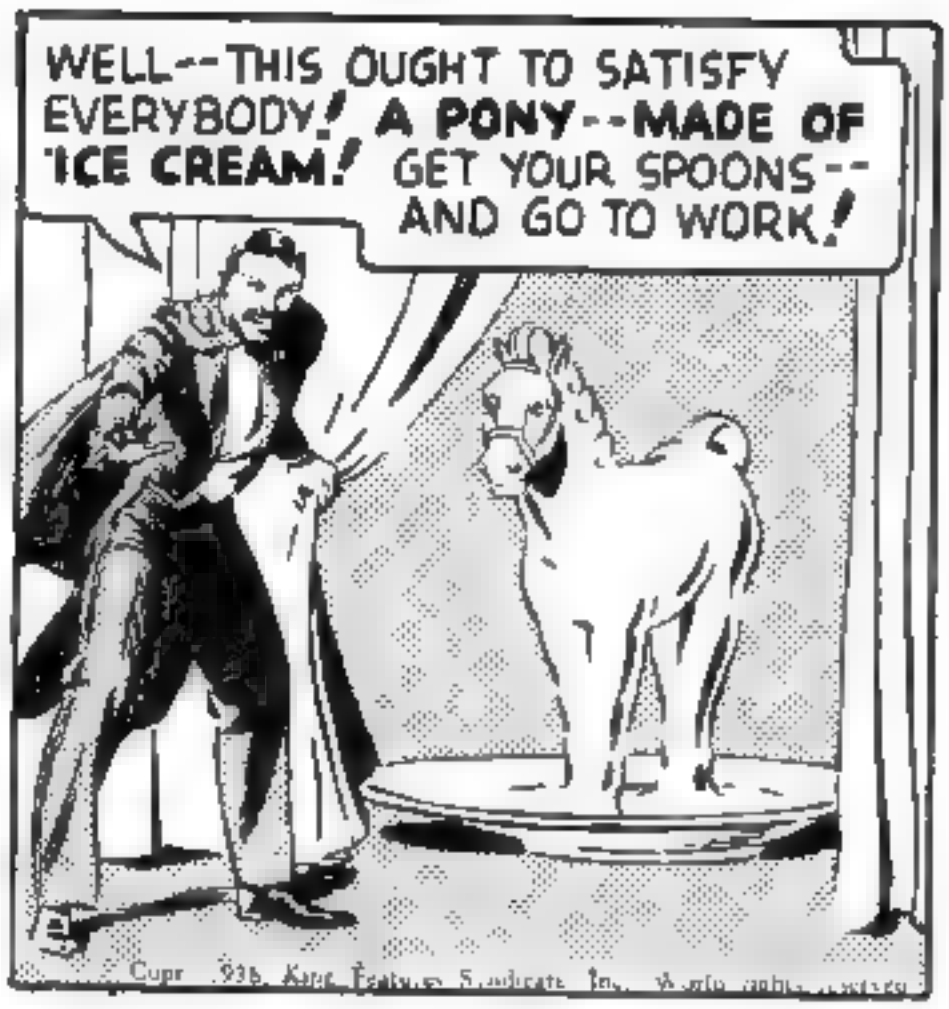
...King Features Syndicate, Inc., World rights reserved.

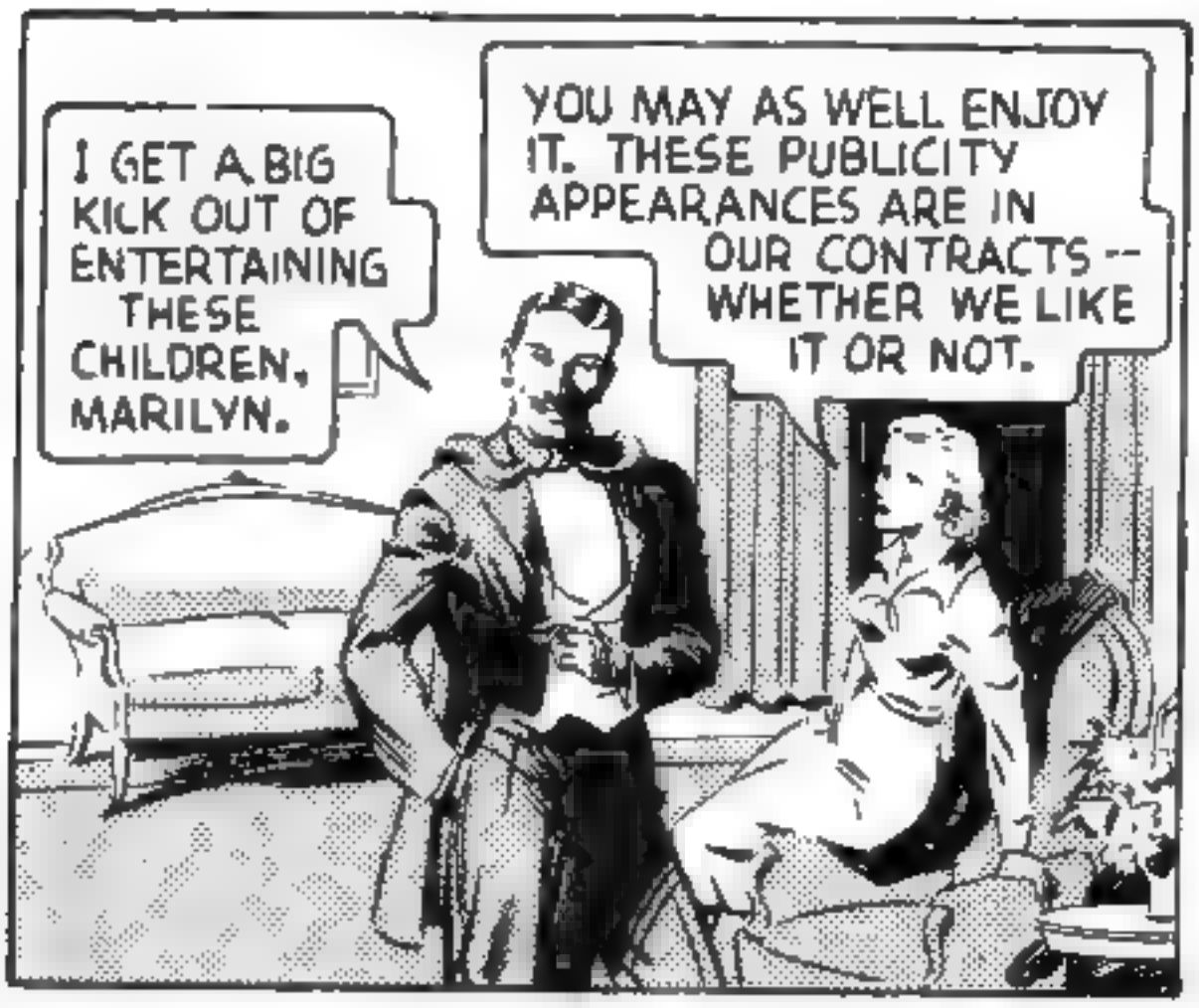
LET NETTIE DO IT! ALWAYS THE SAME. HOW LONG WILL YOU KEEP UP THIS MASQUERADE?

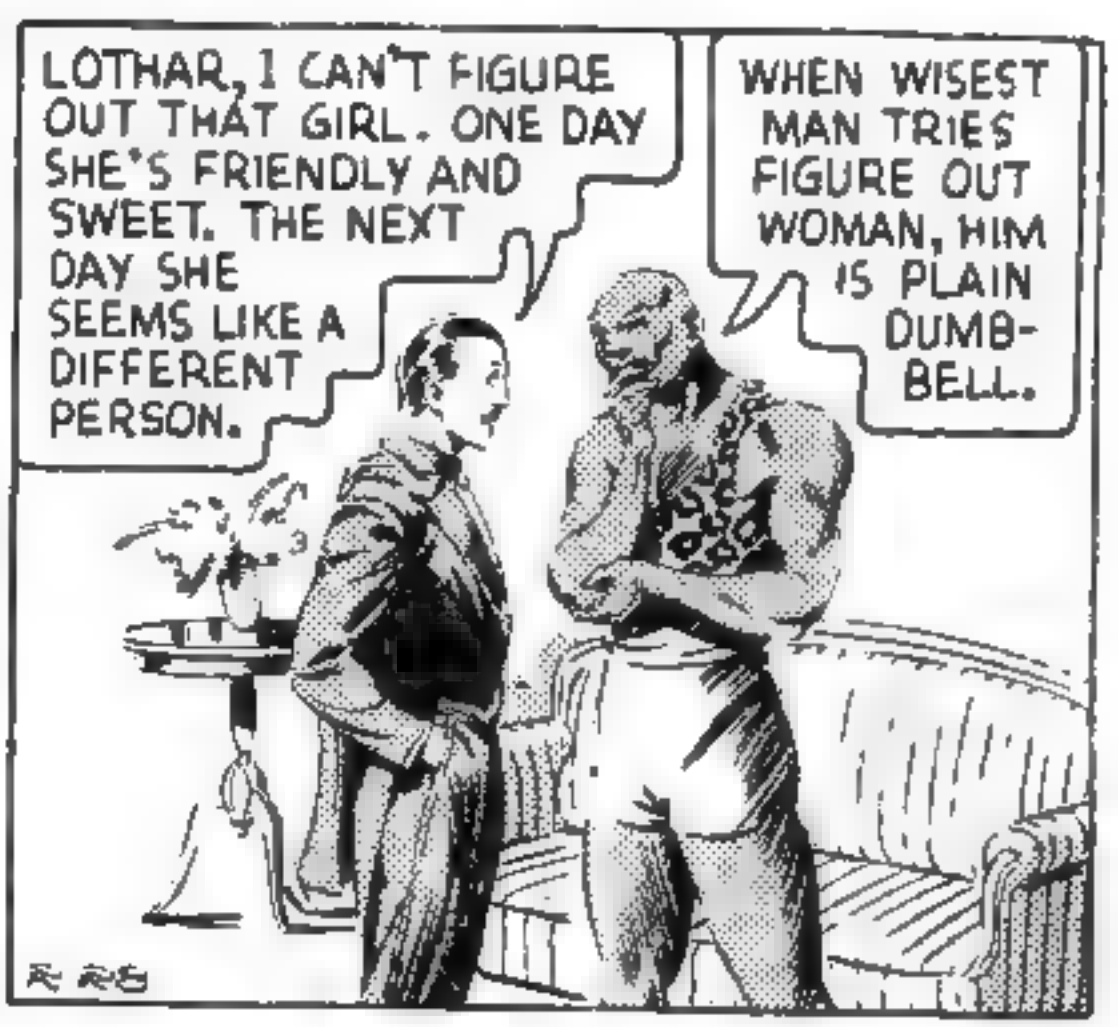
I'M AFRAID OF CROWDS. I WAS LUCKY TO FIND NETTIE. SHE MAKES ALL MY PERSONAL APPEARANCES --SAVES WEAR AND TEAR ON YOURS TRULY --AND NO ONE IS THE WISER.

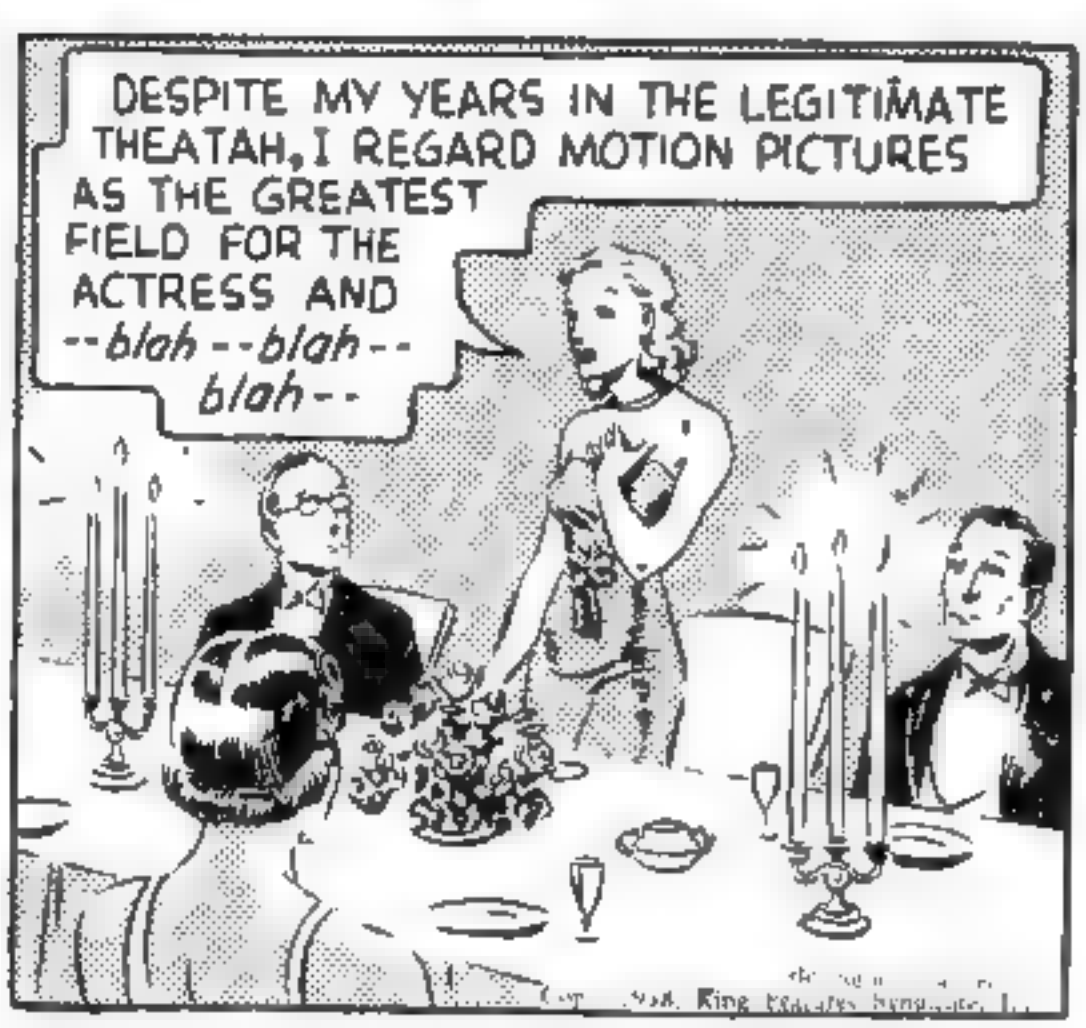
In HOLLYWOOD, MANDRAKE IS APPEARING AT AN ORPHAN BENEFIT WITH MARILYN DAWN, FAMED SCREEN STAR.




WELL--THIS OUGHT TO SATISFY EVERYBODY! A PONY--MADE OF ICE CREAM! GET YOUR SPOONS-- AND GO TO WORK!
Copr. 1936, King Features Syndicate, Inc., World rights reserved.


I GET A BIG KICK OUT OF ENTERTAINING THESE CHILDREN, MARILYN.
YOU MAY AS WELL ENJOY IT. THESE PUBLICITY APPEARANCES ARE IN OUR CONTRACTS -- WHETHER WE LIKE IT OR NOT.


LOTHAR, I CAN'T FIGURE OUT THAT GIRL. ONE DAY SHE'S FRIENDLY AND SWEET. THE NEXT DAY SHE SEEMS LIKE A DIFFERENT PERSON.
WHEN WISEST MAN TRIES FIGURE OUT WOMAN, HIM IS PLAIN DUMB-BELL.


DESPITE MY YEARS IN THE LEGITIMATE THEATAH, I REGARD MOTION PICTURES AS THE GREATEST FIELD FOR THE ACTRESS AND --blah --blah-- blah--

WELL, NETTIE, HOW DID IT GO TODAY?

AUTOGRAPH-HUNTERS -- SPEECHES -- I'M WORN OUT, MISS DAWN! GOOD NIGHT!

3.

SHE PAYS **ME** TO IMPERSONATE HER. BECAUSE WE LOOK EXACTLY ALIKE! SHE GETS THE MONEY -- I DO THE HARD WORK! TOO BAD OUR BANK ACCOUNTS DON'T LOOK MORE ALIKE!

tomorrow — NETTIE BROODS

IN HER ROOM NETTIE BROODS —

MARILYN DAWN -- THE FAMOUS MOVIE STAR! SHE PAYS ME A MEASLY SALARY TO IMPERSONATE HER BECAUSE WE LOOK SO MUCH ALIKE THAT NO ONE CAN TELL US APART!

WHAT'S SHE GOT THAT I HAVEN'T GOT? I CAME OUT HERE TO HOLLYWOOD TO BE AN ACTRESS, MYSELF! AS IT TURNS OUT, I'M JUST THE DOUBLE FOR A STAR WHO'S TOO LAZY TO MAKE PUBLICITY APPEARANCES AND FACE CROWDS!

YET SHE DRAWS THE SALARY! JUST FOR ACTING IN A FEW PICTURES A YEAR. I COULD STEP INTO HER PLACE -- AND NOBODY WOULD KNOW THE DIFFERENCE!

5

WHY -- FARRELL, HER MANAGER, IS THE ONLY PERSON WHO EVEN KNOWS THAT MARILYN DAWN HAS A DOUBLE LIKE ME! HMM -- WITH HIS HELP, I COULD --! WHY NOT? IT'S EVERY GIRL FOR HERSELF!

TOMORROW — NETTIE AND FARRELL PLOT!

WHAT YOU SUGGEST IS 'MPOSSIBLE. NETTIE!

WHY, FARRELL? I'VE DOUBLED FOR MARILYN DAWN SO LONG THAT I **CAN** BE HER! HER VOICE - HER HAND WRITING - - I CAN DO IT ALL! WE LOOK SO EXACTLY ALIKE THAT YOU - HER MANAGER, CAN HARDLY TELL US APART!

YOU'RE ONLY GETTING **TEN** PER CENT OF MARILYN'S SALARY! IF I BECOME MARILYN DAWN - - YOU'LL GET **FIFTY** PER CENT! WE CAN'T MISS! HER FRIENDS - - THE STUDIO - - THEY'VE SEEN MORE OF ME THAN OF HER!

YOU'RE FORGETTING THAT MARILYN DAWN IS A GREAT ACTRESS. CAN YOU FOOL THE PUBLIC, TOO?

GREAT ACTRESS, BOSH! I CAME HERE TO BE AN ACTRESS. I'VE HAD STAGE EXPERIENCE! I CAN ACT CIRCLES AROUND HER.

YOU'RE THE ONLY ONE THAT KNOWS SHE HAS A DOUBLE! IS IT WORTH FIFTY PER CENT OF HER SALARY?

BY GEORGE. I THINK WE CAN DO IT! IN FACT, THE MORE I THINK OF IT, THE EASIER IT LOOKS!

MARILYN, I CAN'T FIGURE YOU OUT. SOME DAYS, YOU SEEM LIKE AN ENTIRELY DIFFERENT PERSON.

REALLY, MANDRAKE, AND WHICH PERSON DO YOU PREFER?

I PREFER YOU THE WAY YOU ARE NOW, MARILYN.

I'M GOING AWAY ON A LITTLE VACATION. WHEN I COME BACK I'LL EXPLAIN THE MYSTERY TO YOU, I PROMISE. AND - - AND I'M GLAD YOU LIKE ME - - THE WAY I AM NOW.

NETTIE, I'LL BE AWAY FOR A FEW DAYS. THERE'S THAT BANQUET TOMORROW NIGHT. DON'T FORGET IT. YOU'LL ATTEND IT IN MY PLACE.

I WON'T FORGET, MISS DAWN.

SHE'S GONE AWAY FOR A FEW DAYS. SHE WANTS TO BE ALONE.

SHE DOESN'T KNOW IT, BUT THAT WAS THE LAST TIME SHE'LL EVER SEE THE INSIDE OF THIS HOUSE!

9-4

tomorrow – MARILYN RETURNS

MARILYN DAWN RETURNS TO HER HOME. . . .

BACK HOME AGAIN. I CAN HARDLY WAIT TO TELL MANDRAKE THAT HALF THE TIME HE'S SEEN NETTIE WHEN HE THOUGHT HE WAS SEEING ME.

Copr. 1954 King Features Syndicate, Inc., World rights reserved.

DIDN'T THINK I'D BE BACK UNTIL TOMORROW, DID YOU, LIZA? HAVE MY BAGS BROUGHT IN.

SORRY, MISS NETTIE, BUT MISS DAWN SAID YOU WASN'T TO COME INTO THE HOUSE. SHE SAID SHE FIRED YOU.

STOP YOUR JOKING, LIZA. I'M TIRED AND DYING FOR A HOT BATH.

I'M SORRY YOU LOST YOUR JOB, MISS NETTIE -- BUT I JUST CAN'T LEAVE YOU IN. MISS DAWN GAVE STRICT ORDERS.

35

STOP THIS NONSENSE, LIZA. I'M NOT NETTIE. I'M MARILYN DAWN.

HA -- MISS NETTIE, YOU FOOLED ME LOTS OF TIMES IN THE PAST, BUT YOU CAN'T FOOL ME NOW. MISS DAWN'S UPSTAIRS. YOU'RE NETTIE, ALL RIGHT.

Continued-

NETTIE AND HARRELL'S PLOT BEGINS, AS MARILYN IS LOCKED OUT OF HER OWN HOUSE!

LIZA, YOU SILLY FOOL, I'M MARILYN DAWN!

NOW, MISS NETTIE, I'VE TRIED TO BE NICE TO YOU --- BUT MISS DAWN FIRED YOU AND YOU **CAN'T** COME IN!

MISS DAWN SAID SHE'D PROBABLY HAVE TROUBLE WITH YOU. THAT'S WHY I'M HERE. GIVE ME THE KEYS TO THAT CAR.

THE -- THE KEYS--?

THANK YOU. THAT CAR BELONGS TO MISS DAWN. NOW IF YOU WANT TO STAY OUT OF TROUBLE, YOU'LL LEAVE HERE AND STOP BOTHERING MISS DAWN.

BUT I--I'M--THIS IS MY HOUSE. I'M--

37

I'M MARILYN DAWN! I TRIED TO DRAW SOME MONEY FROM MY ACCOUNT AND--

OH, YES. PLEASE COME WITH ME.

MISS DAWN WARNED US ABOUT YOU. SAID YOU WERE HER DOUBLE -- THAT SHE'D FIRED YOU -- AND THAT YOU'D PROBABLY TRY TO STEAL MONEY FROM HER ACCOUNT!

STEAL! IT'S MY MONEY! LET ME SHOW YOU MY SIGNATURE!

YES, AN EXCELLENT FORGERY. YOU'D BETTER BE CAREFUL, YOUNG LADY!

BUT I--I'M MARILYN DAWN. I USED TO LET NETTIE SIGN MY CHECKS--BECAUSE HER HANDWRITING WAS SO MUCH LIKE MINE AND---

IT'S MY MONEY! I'M PENNILESS! WON'T YOU BELIEVE ME?

RUN ALONG NOW--AND DON'T TRY TO PASS ANY CHECKS OVER MISS DAWN'S NAME. YOU'LL BE LUCKY IF SHE DOESN'T PROSECUTE YOU, AS IT IS!

BANK TRUST CO.

38

PAT

MARILYN DAWN'S DOUBLE CARRIES HOAX TOO FAR.

For the first time, it was revealed that the Marilyn Dawn, whom thousands have seen in personal appearances, was really a double whose amazing resemblance to the fam film star of Granite S has recently harrass

REALLY, MARILYN, I HAD TO READ THE PAPERS TO KNOW YOU HAD A DOUBLE! THIS GIRL CLAIMS SHE'S YOU!

HER NAME IS NETTIE. SHE BECAME INSOLENT. I FIRED HER. NOW SHE **THINKS** SHE'S ME, MR. FLEMING.

39

MR. FLEMING, DON'T YOU RECOGNIZE ME? I'M MARILYN. I'VE WORKED FOR YOU--FOR YEARS! I CAN'T STAND THIS--MUCH LONGER!

REALLY, IT'S BEYOND ME. FARRELL, YOU'RE MISS DAWN'S MANAGER. YOU KNEW ABOUT THE DOUBLE. WHICH IS THE REAL MARILYN?

NATURALLY, SHE IS MARILYN DAWN, MR. FLEMING.

NETTIE AND FARRELL'S PLOT HAS WORKED. NETTIE, FORMERLY MARILYN DAWN'S DOUBLE, HAS TAKEN MARILYN'S PLACE!

I THINK IT'S A SHAME TO TURN THAT GIRL OUT, MARILYN. THE RESEMBLANCE IS AMAZING. WE COULD USE HER AS A STAND-IN FOR YOU.

NO! I WON'T HAVE HER AROUND!

SO THIS IS WHY YOU ALWAYS SEEMED SO CHANGEABLE, MARILYN. YOU WERE REALLY TWO PEOPLE.

YES, MANDRAKE, BUT THAT'S OVER NOW. NETTIE BECAME A NUISANCE.

WELL--WHOM WAS I DANCING WITH THE OTHER NIGHT? YOU --OR NETTIE?

NETTIE, OF COURSE.

BUT NOW THAT WE'RE GOING TO BE IN THE SAME PICTURE TOGETHER-- PERHAPS YOU AND I SHOULD BECOME BETTER ACQUAINTED.

3 IC

I'M MARILYN DAWN. I'VE GOT TO GET IN TO SEE MR. FLEMING!

WE KNOW ALL ABOUT YOU, NETTIE. THAT GAG WON'T WORK ANY-MORE. YOU CAN'T GET IN!

3 11

I'VE GOT A WARRANT HERE FOR YOU, MISS DAWN. SOME GIRL CLAIMS SHE'S YOU -- AND CHARGES YOU WITH IMPERSONATION AND EMBEZZLEMENT.

WILL I NEVER BE RID OF THAT NETTIE?

OF COURSE, I READ ALL ABOUT THAT DOUBLE IN THE PAPERS, BUT SHE STILL CLAIMS SHE'S MISS DAWN.

YOU KNOW HOW IT IS. MOVIE STARS ARE ALWAYS ANNOYED BY CRANKS LIKE THAT.

I'M SURE YOU CAN QUASH THIS CASE. YOU WON'T HAVE TO APPEAR IN COURT. COULD I -- GET MISS DAWN'S AUTOGRAPH?

MISS DAWN WILL BE GLAD TO GIVE YOU HER PERSONAL AUTOGRAPH.

NOW--IT MAKES NO DIFFERENCE TO ME THAT YOU WEREN'T THE REAL MARILYN DAWN, BUT, NETTIE--I WISH YOU'D TOLD ME.

MANDRAKE-- WON'T YOU BELIEVE ME? I--AM--MARILYN --DAWN!

PLEASE, NETTIE. I KNOW IT WAS YOUR JOB TO IMPERSONATE MARILYN. IT'S QUITE ALL RIGHT. I UNDERSTAND.

MANDRAKE-- NO ONE BELIEVES ME, NOT EVEN YOU. THIS IS A NIGHTMARE-- IT CAN'T GO ON---

I CAN'T GET INTO MY OWN HOME. MY OWN STUDIO--MY OWN BANK ACCOUNT IS CLOSED TO ME --I'M PENNILESS--I--I DON'T KNOW WHAT TO DO NEXT---

STRANGE THING, LOTHAR. SHE'S BEEN PLAYING THE PART OF MARILYN SO LONG, THAT I'M CONVINCED SHE REALLY THINKS SHE IS MARILYN!

Copr. 1938, King Features Syndicate, Inc., World rights reserved.

3-12

Next Week - FLY IN THE OINTMENT -

NETTIE, FORMERLY MARILYN DAWN'S DOUBLE. HAS TAKEN MARILYN'S PLACE!

3-14

HERE'S YOUR CUT FOR THE WEEK, NETTIE. IT'S GOING MARVELOUSLY! EVERYBODY THINKS YOU'RE MARILYN DAWN!

WHY SHOULDN'T THEY? THEY USED TO SEE MORE OF ME THAN THEY DID OF HER. AND WE LOOK EXACTLY ALIKE.

HOW I USED TO HATE HER -- WITH HER AIRS AND UPPITY MANNERS!

NOW, NETTIE. SHE IS DOWN. WHY KICK HER? AFTER ALL, SHE WAS A NICE GIRL.

NETTIE, SINCE YOU AND I ARE PARTNERS -- IN A PERFECT CRIME -- WE SHOULD GET TO KNOW EACH OTHER BETTER---

DON'T CALL ME NETTIE! I'M MARILYN -- FROM NOW ON.

AND REMEMBER THIS, FARRELL. THIS IS STRICTLY A **BUSINESS** ARRANGEMENT. I'VE ALREADY GOT A SWEETHEART. HIS NAME IS D-O-U-G-H- AND I GO FOR HIM IN A BIG WAY!

OKAY-- **NETTIE.**

THAT'S AN EXQUISITE THING, MISS DAWN.

YES--BUT SHOW ME SOMETHING WITH MORE DASH.

I'LL TAKE THE THREE DIAMOND BRACELETS. THE PEARLS -- AND THAT STAR SAPPHIRE RING.

YES, MISS DAWN!

3-15

I'LL TAKE THIS, BUT I WANT IT DONE IN ORCHID AND CREAM.

YES, MISS DAWN!

NETTIE, ARE YOU TRYING TO "PRIME THE PUMP" ALL BY YOURSELF? YOU'RE SPENDING TOO MUCH! CUT IT OUT!

WHY? AFTER ALL, FARRELL, I'M MARILYN DAWN. THERE'S ALWAYS MORE MONEY WHERE THAT CAME FROM!

HELLO, AMERICA! ALL THE STARS OF STAGE AND SCREEN ARE HERE TONIGHT FOR THE WORLD PREMIER OF HOTSY TOTSIE'S NEWEST SCREEN TRIUMPH --"KISS, BUT DON'T TELL!"

AND HERE'S THE GREATEST STAR OF ALL-- MARILYN DAWN!

HELLO, EVERYBODY. I WISH HOTSY LOADS OF LUCK IN HER NEW PICTURE AND--

SHE'S AN IMPOSTOR! I'M MARILYN DAWN! I'M MARILYN DAWN!

NO CHARGES AGAINST HER, OFFICER. SHE'S A PECULIAR CASE -- DELUSIONS, YOU KNOW. JUST LET HER GO.

YEAH. I READ ABOUT HER IN THE PAPER. OKAY, MR. FARRELL

3-16

NETTIE -- ON THE SET...

I'VE GOT TO FACE THEM.

NO, ROLAND! NO! THEY'LL KILL YOU. YOU CAN'T LEAVE ME! I WON'T LET YOU GO! FORGET YOUR PRIDE. I LOVE YOU!

WE'LL HAVE TO SHOOT THAT AGAIN. WHAT'S THE MATTER, MARILYN? DON'T YOU FEEL WELL, TODAY?

I DON'T KNOW WHAT YOU MEAN! I'M DOING ALL RIGHT!

MY GOSH--I'VE NEVER SEEN DAWN SO BAD. WHAT'S THE MATTER WITH HER?

SOUNDS LIKE AMATEUR NIGHT.

I USED TO MISS MY BREAKFAST SO I COULD BE ON TIME TO HEAR HER REHEARSE HER SCENES!

YEAH? WELL, BRING YOUR EGGS WITH YOU AND SCRAMBLE 'EM ON HER HEAD. SHE'S TURNING IN-TO A PLAIN HAM!

NOW, MR. FLEMING --ABOUT MARILYN DAWN'S NEW CONTRACT--

YES--WE'LL HAVE TO WAIT UNTIL THIS NEW PICTURE IS FINISHED, FARRELL. I'VE BEEN HEARING SOME UNPLEASANT THINGS ABOUT HER.

THAT'S RIDICULOUS. MARILYN DAWN IS THE GREATEST BOX-OFFICE ATTRACTION IN THE BUSINESS!

YES--UP TO NOW, BUT IF THINGS GO ON AS THEY ARE-- SHE MAY NOT BE ABLE TO EARN HER PRESENT HIGH SALARY.

I THOUGHT YOU COULD ACT, NETTIE! EVERYBODY AROUND THE STUDIO IS TALKING. YOU'RE A FLOP! WHAT HAVE I GOTTEN MYSELF INTO?

DON'T BE SILLY, FARRELL. PETTY STUDIO JEALOUSY --THAT'S ALL.

3-18

YEAH? FLEMING'S GOING TO CUT YOUR SALARY. THEN--THERE'LL BE NO SALARY! MAYBE I SHOULDA STUCK WITH THE **REAL MARILYN** -- SHE WAS A REAL STAR!

OH--YOU'LL KEEP QUIET! WE'RE IN THIS TOGETHER! IF WE'RE FOUND OUT --- WE'LL GO TO JAIL TOGETHER!

As MANDRAKE ENTERTAINS THE CREW ON THE SET—

I'M GETTING TIRED OF BEING TALKED AT! HOW ABOUT YOU?

AW--IT'S ALWAYS THE SAME OLD GRIND WITH ME.

MANDRAKE-- MR. FLEMING WANTS YOU IN THE PROJECTION-ROOM.

3-19

THIS PICTURE LOOKS SOUR TO ME, MANDRAKE.

IT'S MARILYN. SHE LOOKS THE SAME, SOUNDS THE SAME -- BUT SHE'S ACTING LIKE A NOVICE! MY GREATEST STAR! I CAN'T UNDERSTAND IT!

HMM--VERY STRANGE, MR. FLEMING --VERY STRANGE-- PERHAPS--

IS MANDRAKE BEGINNING TO SUSPECT THE TRUTH ?

I'LL SEE YOU LATER, MARILYN. GOODBYE, FARRELL.

DON'T FORGET, WE HAVE TO BE ON THE SET AT SIX TOMORROW, MANDRAKE.

YOU'RE SEEING TOO MUCH OF MANDRAKE.

YOU'RE MY MANAGER, FARRELL, NOTHING MORE! REMEMBER THAT!

BUT MANDRAKE HAS REMAINED-INVISIBLE!

YEAH, WELL, YOU TRY TO REMEMBER YOU'RE SUPPOSED TO BE AN ACTRESS. YOUR WORK GETS SLOPPIER EVERY DAY!

SO YOU SAY. I'M DOING A BETTER JOB THAN SHE EVER COULD!

"-THAN SHE EVER COULD?" NOW--WHAT DID THAT MEAN?

tomorrow—THE REAL MARILYN DAWN

SO--YOU'VE TURNED INTO A SALESGIRL? LIKE IT?

KEEPS ME BUSY--AND PAYS THE RENT. I'LL BE WITH YOU IN A MINUTE. MANDRAKE.

OH--I'M SO MIXED-UP. I'M ALMOST BEGINNING TO THINK THAT I REALLY AM NETTIE--AND NOT MARILYN DAWN.

I HAVE TO PROVE SOMETHING --FIRST, FOR MYSELF. WILL YOU LET ME HYPNOTIZE YOU?

IF IT WON'T HURT, WHY NOT?

RELAX. RELAX COMPLETELY. DO YOU FEEL TIRED? YES --YOU'RE FEELING TIRED-- YOU CAN HARDLY KEEP YOUR EYES OPEN --DON'T TRY--RELAX

AND AS MARILYN GOES INTO A HYPNOTIC STATE--MANDRAKE QUESTIONS HER---

YOU CAN'T LIE! I COMMAND YOU TO TELL ME THE TRUTH. WHAT IS **YOUR** NAME?

MARILYN DAWN.

B-RR

YOU **ARE** MARILYN DAWN! WHAT A FOOL I'VE BEEN NOT TO BELIEVE YOU!

MANDRAKE--YOU REALLY BELIEVE ME? YOU DON'T KNOW HOW GOOD THAT SOUNDS! I WAS BEGINNING TO DOUBT IT, MYSELF!

THEN--THE GIRL WHO LIVES IN YOUR HOUSE --WHO HAS BEEN IN THE STUDIO--IS REALLY NETTIE! WHAT AN AMAZING HOAX!

NOT SO AMAZING, MANDRAKE. SHE KNEW ALL MY HABITS--MY FRIENDS. FOR TWO YEARS SHE COPIED MY HANDWRITING, MY VOICE--PERFECTLY!

IF ONLY I'D HAD SOME FINGERPRINT RECORDS--OR A KNOWN BIRTHMARK! I HAVE NO BROTHERS OR SISTERS --MY PARENTS ARE DEAD. WITH FARRELL'S HELP, IT WAS EASY FOR HER TO TAKE MY PLACE.

3-R3

EVEN NOW--HOW CAN I PROVE MY IDENTITY TO ANYONE ELSE? WHAT MADE YOU SUSPECT THE TRUTH?

THE CAMERA. NETTIE LOOKS LIKE YOU--BUT SHE'S A BAD ACTRESS. THAT MADE ME SUSPICIOUS. DON'T WORRY --I'LL FIND A PLAN TO PROVE SHE'S AN IMPOSTOR!

© 1938 King Features Syndicate, Inc. (World rights reserved.)

HELLO, NETTIE--WHAT ARE YOU DOING HERE WITH ALL THESE BIG SHOTS?

I DON'T KNOW WHO YOU ARE, YOUNG MAN. MY NAME HAPPENS TO BE MARILYN DAWN.

IF THIS IS YOUR IDEA OF A JOKE--AFTER ALL THE TROUBLE THAT NETTIE PERSON CAUSED ME, AND ALL THE PUBLICITY SHE HAD--WELL, IT'S NOT A VERY GOOD JOKE!

SORRY.

IS THAT ALL I HAVE TO DO?

YES, THANKS. HERE'S YOUR MONEY.

SHE DIDN'T BAT AN EYE. SHE'S SMOOTH --WELL COACHED. WELL, WE'LL HAVE TO TRY SOMETHING ELSE.

OH, MANDRAKE --IT LOOKS HOPELESS. NO ONE WILL EVER BELIEVE THAT I'M THE REAL MARILYN DAWN!

3-R4

ONE OF YOUR UNKNOWN FANS SENT YOU THIS MUSIC BOX, NETTIE--I MEAN MARILYN.

HOW NICE, FARRELL. PLAY IT.

♪ ♪ THIS HOAX CAN'T LAST. NETTIE, NETTIE. AND IT'S OUR BELIEF YOU'RE AN IMPOSTOR AND A THIEF. NETTIE, NETTIE. ♪♪

3-R5

UNKNOWN FAN! HUH! DOES SHE THINK SHE CAN SCARE ME? WHY DOESN'T SHE HIRE A GHOST TO DO HER HAUNTING?

SHE'S GOING TO BE A HARD NUT TO CRACK. SHE'S COLD AND RELENTLESS. I HOPED WE COULD SHAKE HER ENOUGH TO MAKE HER LOSE CONFIDENCE --AND CONFESS EVERYTHING. I'LL TRY AGAIN -- TOMORROW--

NETTIE NETTIE

tomorrow - HYPNOTISM

MANDRAKE DINES WITH NETTIE --WHO POSES AS MARILYN DAWN -

326

MY GOODNESS -- WHY, SHE --

THANK YOU.

THAT CIGARETTE GIRL-- LOOKED JUST LIKE ME --AND LOOK-- THAT WOMAN!

WHY, MARILYN, THERE'S NOT THE SLIGHTEST RESEMBLANCE.

CHECK ROOM

AND THAT CHECK GIRL -- OH, I'M JUST SEEING THINGS. THEY'VE PROBABLY SEEN ME IN PICTURES -- AND ARE TRYING TO MAKE UP LIKE ME.

WELL--THAT DIDN'T WORK. SHE'S TOUGH. WE'LL HAVE TO WAIT FOR THE UNEXPECTED.

Continued

NO, MARILYN DOESN'T SWIM.

YOU'RE FORGETTING SHE USED TO HAVE A PERFECT DOUBLE--THAT NETTIE GIRL. AND IF YOU ASK ME, I PREFERRED THE DOUBLE.

NETTIE--PEOPLE ARE BEGINNING TO TALK.

I CAN'T SWIM, FARRELL--WHAT ARE YOU WORRYING ABOUT?

3-28

...pyright 1928 by King Features Syndicate, Inc., World ...

YOU'VE OVERDRAWN YOUR BANK ACCOUNT AGAIN. THE FASTER **OUR** MONEY COMES IN, THE FASTER **YOU** SPEND IT!

LISTEN, FARRELL. THE ONLY POSSIBLE WAY YOU AND I CAN EVER BE REVEALED--IS IF WE FALL OUT OUT OVER MONEY MATTERS.

AS IT IS, WE'RE A PERFECT COMBINATION --AND YOU'RE MAKING MORE MONEY THAN YOU EVER DREAMED YOU WOULD!

AND HAVING MORE HEADACHES THAN I THOUGHT WERE POSSIBLE! OKAY, SHAKE. WE'VE GOT TO STICK TOGETHER. REGARDLESS

MISS DAWN. YOUR UNCLE DAVID IS WAITING IN THE STUDIO TO SEE YOU.

UNCLE DAVID? OH--OH, REALLY, HOW NICE.

HER UNCLE DAVID. I'VE NEVER SEEN HIM! FARRELL --WHAT SHALLI DO?

GO AHEAD--PLAY THE PART. HE PROBABLY HASN'T SEEN HER FOR YEARS.

WHY--WHY, UNCLE DAVID! WHAT A PLEASANT SURPRISE!

HELLO--MARILYN, CHILD. I BET YOU FORGOT YOUR OLD UNCLE EXISTED. IT'S BEEN TEN YEARS SINCE I SAW YOU.

3-29

COURSE, I SEE YOU IN PICTURES ALL THE TIME. AND YOU HAVEN'T CHANGED A BIT.

I'M SO **GLAD** TO HEAR YOU SAY THAT, UNCLE DAVID, DEAR.

MR. FLEMING, I WANT YOU TO MEET MY DARLING UNCLE DAVID. REMEMBER, I ALWAYS USED TO TELL YOU ABOUT HIM.

YES, YES, OF COURSE. GLAD TO KNOW YOU. SIR.

SO YOU'RE THE MAN THAT'S PRODUCING MY LITTLE MARILYN'S PICTURES. WHY, I USED TO BOUNCE HER ON MY KNEE. EVEN AS A KID, SHE WAS PRETTY AS A PICTURE. AND NOW--SHE'S A BIG MOVIE STAR.

WELL! WELL! TIME FLIES!

WHAT A BREAK! IF HER OWN UNCLE THINKS YOU'RE MARILYN, NOBODY CAN EVER TRIP US UP! WE'LL KEEP HIM AT THE HOUSE--A PERFECT FRONT!

3-30

JUST A MINUTE. THERE SEEMS TO BE A LITTLE MIX-UP HERE. TOO MANY MARILYNS. I HAPPEN TO BE THE **REAL** MARILYN DAWN!

SUDDENLY--AT THE DOOR...

WELL! WHO'S THIS? SHE LOOKS JUST LIKE YOU, MARILYN. IS THIS A HOLLYWOOD TRICK YOU'RE PLAYING ON YOUR OLD UNCLE?

I HAPPEN TO BE MARILYN DAWN. AND YOU'RE NOT MY UNCLE!

MR. FLEMING, HOW DID SHE GET IN HERE? I THOUGHT I TOLD YOU TO KEEP THIS MEDDLING FOOL OUT OF THE STUDIO. SHE'S A CRAZY IMPOSTOR! SHE'LL UPSET MY UNCLE.

YOU'RE NETTIE! I'M MARILYN DAWN! YOU'RE AN IMPOSTOR AND A THIEF! WHAT'S MORE--THIS MAN IS NOT MY UNCLE!

OF COURSE, HE'S NOT--BECAUSE HE HAPPENS. TO BE MARILYN DAWN'S UNCLE--**MY** UNCLE! NOW--GET OUT!

BUT I CAN'T BE MARILYN'S UNCLE--BECAUSE MARILYN HAS NO UNCLES!

MANDRAKE!

Copyright © King Features Syndicate, Inc., 1981 World rights reserved.

POSING AS A FICTITIOUS UNCLE OF MARILYN DAWN, MANDRAKE REVEALS THE HOAX AT LAST!

FARRELL, THE CROOKED MANAGER, RUNS FOR THE WINDOW....

I'M GETTING OUT OF HERE!

WHERE YOU THINK YOU GO?

GO BACK!

NOW, FARRELL AND NETTIE --THE JIG IS UP--AND YOUR CLEVER HOAX IS OVER. YOU'LL HAVE PLENTY OF TIME IN PRISON TO FIGURE OUT HOW YOU COULD HAVE AVOIDED THIS SHOW-DOWN!

4-1

HAVE A GOOD CRY, MARILYN. YOUR NIGHTMARE IS OVER. FARRELL AND NETTIE ARE IN JAIL--AND THEIR NIGHTMARE IS JUST BEGINNING. EMBEZZLEMENT-- AND A FEW OTHER THINGS.

BUT HOW THAT NETTIE GIRL COULD HAVE FOOLED **ME** INTO THINKING SHE WAS YOU--

WE WERE ALL FOOLED FOR A WHILE, BUT IT'S ALL OVER NOW.

AND I'M MYSELF AGAIN -- AND I CAN GO BACK TO WORK ON THE SET! NO MORE DOUBLES FOR ME! MANDRAKE-- HOW CAN I---

THANK ME? JUST BY BEING YOURSELF. DOING A PICTURE WITH YOU INSTEAD OF NETTIE-- WILL BE MY REWARD--

4-2

World rights reserved
Copr. 1938, King Features Syndicate, Inc.

YOU GOT ME INTO THIS-- YOU--YOU--

I WANT TO GO TO ANOTHER JAIL! I WON'T BE IN THE SAME JAIL WITH YOU!

AND FARRELL'S AND NETTIE'S GREAT HOAX ENDS--BEHINDS BARS INSTEAD OF FOOTLIGHTS!

IT'S SO GOOD TO GET BACK TO WORK AGAIN, MANDRAKE. THE OLD STUDIO CAFETERIA IS THE SAME AS EVER.

WHAT LOOKS GOOD TO YOU, MARILYN?

EVERYTHING LOOKS GOOD --OH, DEAR, THIS TRAY IS GETTING SO HEAVY AND HARD TO MANAGE --

MAYBE I CAN HELP YOU --

MANDRAKE GESTURES AND THE TRAY FLOATS ALONG AT MARILYN'S SIDE . . .

THIS IS WHAT I CALL SERVICE!

I TOLD THEM I DIDN'T LIKE THAT KIND OF SAUCE ON THE ASPARAGUS --

NOW, SONNY--

MANDRAKE GESTURES AND THE PLATE BOUNCES BACK UP ON THE TABLE BEFORE IT'S HAD A CHANCE TO HIT THE FLOOR--!

HERE, HERE, YOUNG MAN, THAT'LL NEVER DO!

THE WAITRESS WOULD HAVE TO CLEAN IT UP, YOU KNOW. AND SHE HAS HER HANDS FULL AS IT IS.

BUT--BUT--

45

WHO WAS THAT BOY? HE LOOKED FAMILIAR.

I SHOULD THINK SO. THAT'S SONNY--ONE OF THE BIGGEST DRAWING-CARDS IN HOLLY-WOOD AND THE MOST SPOILED CHILD ON EARTH!

tomorrow - MORE ABOUT SONNY

SONNY ON THE SET...

BUT, GRANDPA, WHY SHOULD THERE BE ANY WARS?

I DON'T KNOW, MY BOY. LOOKS LIKE SOME FOLKS AIN'T HAPPY UNLESS THEY'RE ASTIRRIN' UP TROUBLE.

CUT! WE'LL HAVE TO SHOOT THAT OVER AGAIN. SONNY, THAT'S NOT THE WAY I SHOWED YOU.

YOU MEAN TO SAY YOU'RE TRYING TO TELL ME HOW TO ACT? ME? IT'S HIS FAULT! HE'S AN OLD HAM!

I'M THE BIGGEST STAR IN THIS STUDIO. I MAKE MORE MONEY 'N ANY-BODY ELSE! DON'T FORGET WHO I AM!

46

NOW, MR. POTTS, DON'T MIND SONNY. HE NEEDS A REST.

WHAT YOUR BOY NEEDS, MRS. STARR, IS THE BUSINESS END OF A HAIR-BRUSH!

SONNY STARR, THE CHILD CINEMA IDOL, AT HOME.

WHAT'S THE MATTER, SONNY? ARE YOU SICK?

NO, GOVERNOR, I JUST FELT LIKE HAVING BREAKFAST IN BED THIS MORNING.

WELL, IF YOU THINK YOUR MOTHER IS JUST A SLAVE FOR YOU --!

IF MOTHER IS BUSY, WE HAVE PLENTY OF SERVANTS TO BRING ME THINGS.

FATHER, WILL YOU PLEASE TURN OFF THAT RADIO? HOW CAN I READ WITH THAT RACKET?

NOW LISTEN TO ME, SONNY--!

NOW, DEAR, DON'T BE HARSH WITH SONNY. HE IS A GREAT ARTIST. WE MUSTN'T TREAT HIM LIKE AN ORDINARY CHILD.

HUMPH! AND ANOTHER HUMPH!

SONNY, I JUST ADORED YOUR LAST PICTURE.

BEST OF THE YEAR.

OF COURSE, IT WAS. WAIT UNTIL YOU SEE MY NEXT ONE. I'M A NEW MAN IN IT!

HOW CUTE! CAN WE QUOTE YOU?

YES, AND PLEASE TELL MY FANS THAT I HAVE THREE SECRETARIES WORKING NIGHT AND DAY TO ANSWER ALL MY FAN MAIL.

WE'RE SPOILING SONNY. DEAR. EVERYONE FUSSES OVER HIM. HE'S NOT HAVING A NORMAL CHILDHOOD.

BUT HE'S NOT AN AVERAGE CHILD. DARLING. HE'S A GREAT ARTIST. HE'S EXCEPTIONAL AND HE'S **OUR** CHILD.

WHY DOESN'T HE EVER PLAY WITH THE KIDS ON THE BLOCK AND ENJOY HIMSELF?

PLAY WITH THOSE RUFFIANS? HE'S MUCH TOO BRILLIANT FOR THEM. THERE ARE MILLIONS OF THEM-- BUT ONLY ONE SONNY STARR!

4-8

TOMORROW – THE KIDS

HOW'D YOU LIKE TO COME OUT AND PLAY ON OUR TEAM, SONNY? WE NEED ANOTHER FELLA.

GET AWAY FROM **MY** FENCE. YOU'RE SPOILING THE VIEW.

4-9

HOW DO YA LIKE THAT?

I'D LIKE TO PASTE HIM ONE.

NO, I GET FIRST SMACK AT HIM.

COME ON, WE DRAW STRAWS TO SEE WHO GETS TO SMACK HIM. SHORT STRAW WINS. HUH-- JUST CAUSE HE'S SONNY, AND IN THE MOVIES--

AW--I GOT A LONG ONE -

LOOKS LIKE I WIN. FOLLOW ME, FELLAS

MONDAY = THE FIGHT

LISTEN, WET SMACK. JUST 'CAUSE YOU'RE SONNY STARR DON'T MEAN YOU CAN BOSS US AROUND. SEE?

HOW DARE YOU COME ON THESE GROUNDS? YOU'LL ALL BE ARRESTED! WHAT ARE YOU DOING?

DIDN'T ANYBODY EVER KNOCK A CHIP OFF YOUR SHOULDER? GET 'EM UP, YOU POOR FISH.

CHIP? GET WHAT UP? WHAT ARE YOU GOING TO DO?

THIS! IT'S MURDER TO HIT SUCH A DUMMY!

WA-AAA AH--!

411

HURRY! THEY'RE FIGHTING SONNY! SONNY!

BUNCHA KIDS! WE'LL NAB 'EM.

AND SONNY'S MOTHER AND TWO GUARDS RUSH ACROSS THE LAWN TOWARDS THE BOYS!

SORRY, MRS. STARR. WE COULDN'T NAB ANY OF THEM KIDS. THEY ALL BEAT IT.

MY POOR, POOR DARLING--

WAAAAH--

OH, THOSE RUFFIANS --THOSE HOODLUMS! DID THEY HURT MAMA'S SKOOKY-OOKUMS?

WAAAAH-- CALL THE POLICE--I WANT THEM ALL PUT IN JAIL--- WAAAAH--

AND I WANT TO BUY ALL THE VACANT LOTS AROUND HERE-- WAAAAH--SO THEY WON'T HAVE ANY PLACE TO PLAY THEIR GAMES-- WAAAAH--

MAMA WON'T LET THEM HURT YOU ANYMORE, SONNY HONEY, TOOTSY-WOOTSEY BE A BRAVE BOY NOW AND DRY YOUR TEARS.

4-12

WAAAAAH--

DOES SKOOKY-WOOKY WANT ANOTHER SOCKY-WOCKY IN THE JAW?

MAMA'S LITTLE DARLING. YAAAAAH!

SORRY, KIDS. YOU CAN'T PLAY ON THIS LOT ANYMORE.

IT BELONGS TO SONNY THAT'S WHY! JUST 'CAUSE WHITEY SOCKED HIM--

IT WAS WORTH IT. COME ON, FELLAS. WE'LL FIND SOME PLACE ELSE TO PLAY.

4 13

THERE ARE ALL THOSE COARSE HOODLUMS.

JUST IGNORE THEM, SONNY DARLING.

MOTHER, I ASKED THE CHAUFFEUR TO DRIVE FAST YESTERDAY, BECAUSE I WAS IN A HURRY, BUT HE WOULDN'T DO IT!

BUT, SONNY, HE HAS ORDERS TO DRIVE SLOWLY.

I WANT HIM FIRED! MY VALET, GEORGE, CAN DRIVE THE CAR AFTER THIS.

YES, DARLING.

SONNY, I WANT YOU TO MEET MANDRAKE.

TELL HIM TO WAIT UNTIL I'M READY TO SEE HIM. CAN'T YOU SEE I'M DRESSING?

GEORGE! I TOLD YOU TO SHINE THESE SHOES! CAN'T YOU REMEMBER ANYTHING?

YES, SIR.

I FIRED MY CHAUFFEUR. YOU'LL DRIVE THE CAR FROM NOW ON -- **OUCH**! YOU'RE PULLING MY HAIR! **GET OUT!**

4-14

HIS VALETS LAST ABOUT TWO WEEKS. THEN THEY QUIT. OUR LITTLE STAR IS TEMPERAMENTAL.

SO I SEE.

tomorrow-- GEORGE

GEORGE! I TOLD YOU I DON'T WANT ANY MORE OF THOSE INTERVIEWERS IN HERE! UNDERSTAND?

YES, SIR

WELL, HOW'S THE NURSE GIRL, GEORGE?

I'VE HAD ABOUT ALL I CAN TAKE. NOW I GOTTA BE HIS CHAUFFEUR, TOO!

VALET FOR A TEN-YEAR-OLD KID, A STUCK-UP BRAT! I'D LIKE TO HAND HIM ONE SOMEDAY.

AW, LAY OFF, GEORGE. SONNY IS ONLY A CHILD, AFTER ALL.

4 15

YEAH? WELL, I'M NO NURSE-GIRL AND HE CAN'T WALK ON ME LIKE I WAS A DOORMAT, EITHER. I'LL GET BACK 'AT THE BRAT YET!

SONNY. THIS IS MANDRAKE.

I'M ALWAYS GLAD TO MEET ONE OF MY FELLOW STARS. YOU'RE NEW HERE, AREN'T YOU?

YES, SONNY.

I'M SO TROUBLED. I'M WONDERING WHAT SORT OF PICTURE I SHOULD DO NEXT, TO IMPROVE MY CAREER.

DO YOU WANT TO KNOW WHAT YOU **NEED MOST** TO **IMPROVE** YOUR CAREER. SONNY? LOOK.

WHY--THAT'S ME! ON MY MOTHER'S KNEE! BEING SPANKED!

EXACTLY.

4 16

MANDRAKE GESTURES--AND A FIGURE-IMAGE APPEARS - *continued-*

WHEN SONNY, THE SPOILED WONDER CHILD OF THE MOVIES, ASKS WHAT HE NEEDS MOST TO IMPROVE HIS CAREER—

4-18

-- MANDRAKE GESTURES AND THE FIGURE-IMAGE OF SONNY, GETTING SPANKED BY HIS MOTHER, APPEARS!

WHY -- IT JUST CAME -- OUT OF NOWHERE!

Copr 1938 King Features Syndicate Inc World rights reserved

GONE! WHERE DID IT GO? WHAT WAS IT? MANDRAKE, DO SOME MORE TRICKS! **PLEASE!**

MY HEAVENS! WAS THAT **MY** SON SAYING **PLEASE?**

A MIRACLE! MANDRAKE IS A **REAL** MAGICIAN!

PLEASE, MANDRAKE, DO SOME MORE TRICKS FOR ME.

NOT UNTIL YOU FINISH YOUR LUNCH, SONNY.

HOW DARE YOU TELL ME WHAT TO DO? I ASKED YOU TO DO ANOTHER TRICK FOR ME!

WHEN A YOUNG MAN TALKS LIKE THAT, HE DOESN'T DESERVE TO SEE ANY TRICKS.

4-19

Copr 1938 King Features Syndicate Inc, World rights reserved

I--I'M SORRY, MANDRAKE. I--I DIDN'T MEAN TO BE SO FRESH. I'LL FINISH MY FOOD.

AND NOW, SINCE YOU'VE BEEN A GOOD BOY, THE FAMOUS "SPOON TWINS" WILL DO THEIR ACROBATIC ACT FOR YOU.

ALLEY --OOP!

DON'T FALL IN ME. I'M FULL OF SOUP.

MANDRAKE, I WISH YOU'D TAKE SONNY UNDER YOUR WING FOR A WHILE. YOU'RE THE ONLY PERSON IN THE WORLD HE RESPECTS.

HE'S NOT A BAD CHILD, FLEMING. HE'S BEEN SPOILED BY TOO MUCH PUBLICITY AND FLATTERY.

Copr. 1938 King Features Syndicate, Inc., World rights reserved.

MEANWHILE, IN ANOTHER SECTION OF HOLLYWOOD---

YOU WANT TO KIDNAP SONNY? GEE, PETE! THAT'S A PRETTY BIG ORDER.

SURE IT IS, BUT IT'S WORTH IT, BUD! IT'LL BE THE BIGGEST HAUL OF ALL TIME!

YEAH, BUT THE KID'S GUARDED, YOU KNOW. HE'S A BIG MOVIE STAR. WHY, WE'D HAVE EVERY COP IN THE COUNTRY ON OUR NECK!

I TELL YOU, IT'S STILL WORTH A CHANCE FOR A MILLION-DOLLAR RANSOM! YOU SEE, THE KID IS SO VALUABLE--

--THAT THE STUDIO AND HIS FOLKS WOULD COUGH UP QUICK RATHER THAN HAVE ANYTHING HAPPEN TO HIM!

OKAY, SO FAR. BUT-- **HOW** WE GONNA DO IT? HAVE YOU FIGURED OUT **THAT** LITTLE ITEM?

4-20

tomorrow --GEORGE

NO TRICKS TODAY UNTIL YOU FINISH YOUR GEOGRAPHY LESSON, SONNY.

AW--ALL RIGHT, MANDRAKE.

WELL, KIDNAPPING SONNY SOUNDS ROSY, BUT YOU STILL AIN'T TOLD ME HOW WE'RE GONNA DO IT.

I'M COMIN' TO THAT, BUD. YOU SEE, I KNOW GEORGE, THE VALET AND CHAUFFEUR FOR THE KID.

AND I HAPPEN TO KNOW THAT GEORGE CAN'T STAND THE KID, 'CAUSE HE'S SO STUCK-UP AND ORNERY, SO WE'RE GONNA HAVE A LITTLE TALK WITH GEORGE.

HI, PETE. WHAT'S ON YOUR MIND?

HI, GEORGE. WE GOT A LITTLE PROPOSITION WE WANNA TALK OVER WITH YOU.

YEAH, A BUSINESS DEAL.

4-21

KIDNAP SONNY! SAY, WHAT ARE YOU GUYS GETTING ME INTO?

LISTEN, GEORGE, YOU'RE VALET AND CHAUFFEUR FOR THE KID. IT'LL BE EASY. YOU'LL MAKE MORE DOUGH OUT OF IT THAN YOU THOUGHT THERE WAS IN THE WORLD!

WELL, I DON'T LIKE THE KID. HE'S A STUCK-UP BRAT AND HE STEPS ALL OVER ME--BUT GEE, HE'S A KID. I DON'T WANNA SEE HIM GET HURT.

HE AIN'T GONNA GET HURT.

NOW THAT WE TOLD YOU ABOUT IT. I GUESS YOU'D BETTER JOIN US--IF YOU VALUE YOUR NECK!

THAT AIN'T NO WAY TO TALK, BUD. THERE'S BIG DOUGH COMING OUR WAY AND GEORGE IS GONNA GET HIS SHARE, AIN'T YOU, GEORGE?

4RR

WELL, GEE-- I DON'T WANT TO HAVE NOTHING TO DO WITH IT, MYSELF.

YOU DON'T HAVE TO. I'LL TAKE CARE OF IT. YOU'RE GONNA BE SICK TOMORROW, SEE? SO THE LITTLE DARLING NEEDS A VALET, SEE? SO I'M IT. SEE?

DON'T FORGET, MANDRAKE. YOU'RE COMING TO OUR HOUSE TONIGHT FOR SUPPER.

I WON'T FORGET, SONNY.

OH, YOU'RE THE MAN GEORGE SENT IN H.S PLACE TODAY, BECAUSE HE'S SICK.

YES, SIR. THE CAR IS READY, SIR.

WHY DID HE HAVE TO GET SICK? WHEN YOU SEE HIM, TELL HIM HE DOESN'T HAVE TO COME-BACK, BECAUSE HE'S FIRED.

I'LL TELL HIM WHEN I SEE HIM.

THIS ISN'T THE WAY HOME! WHERE ARE YOU TAKING ME?

FOR A LITTLE RIDE, SONNY. FOR A LITTLE RIDE.

Copr. 1958 King Features Syndicate, Inc. World rights reserved.

WILL SONNY, CINEMA IDOL OF MILLIONS, BE KIDNAPPED?

4-23

BUT ARE YOU SURE WE WERE SUPPOSED TO COME WAY OUT HERE TO GET MY MOTHER?

THIS IS THE PLACE ALL RIGHT, SONNY.

4-25

Copr. 1948, King Features Syndicate, Inc., World rights reserved.

GEORGE! WHAT ARE YOU DOING HERE? I THOUGHT YOU WERE SICK TODAY? WHERE'S MY MOTHER?

NEVER MIND GEORGE, KID. YOUR MAMA ISN'T HERE. I THINK PETE WENT AND TOLD YOU A BIG BAD LIE.

WHY DID YOU BRING ME HERE--?

WE BRUNG YOU HERE TO GET YOUR AUTOGRAPH, SONNY!

PETE--WE DONE IT!

YEAH--SONNY, THE "CROWN PRINCE OF HOLLYWOOD"--AND WE SNATCHED HIM! WHY, THERE WAS NOTHIN' TO IT!

GOOD EVENING, MRS. STARR. I HOPE I'M NOT LATE FOR SUPPER.

NO, MANDRAKE. WHERE'S SONNY? DIDN'T HE COME WITH YOU?

NO. HE LEFT THE STUDIO HOURS BEFORE I DID.

MRS. STARR, TELEPHONE.

HELLO, MRS. STARR? YOU DON'T KNOW ME. I JUST WANTED TO TELL YOU WE GOT SONNY OUT HERE. HE'S NICE AND COMFY. NOW IF YOU WANT HIM BACK---

4-26

--IT'LL COST YOU ONE MILLION IRON MEN--DOLLARS. YES. DON'T TELL THE POLICE--KEEP IT OUT OF THE NEWS-PAPERS--*HEY!* --AW, SHE WENT AND FAINTED!

I HAVE AN APPOINTMENT FOR AN INTERVIEW WITH SONNY.

SORRY. NO INTERVIEWS TODAY.

4-27

WELL, SINCE WHEN IS SONNY GETTING PUBLICITY-SHY? THINK I'LL SNOOP AROUND AND SEE WHAT'S GOING ON!

PLEASE, MRS. STARR, TELL ME WHAT YOU HEARD ON THE 'PHONE.

SONNY--KIDNAPPED! KEEP AWAY FROM POLICE--AND NEWS-PAPERS--MILLION DOLLAR RANSOM--

ED? WHAT A SCOOP! **SONNY IS KIDNAPPED!** YEAH, SONNY! MILLION-DOLLAR RANSOM! NO, I'M NOT DRUNK! THE WONDER BOY OF THE MOVIES--SNATCHED! **NOW DO I GET THAT RAISE?**

EXTRA

SONNY KIDNAP

MOVIE IDOL OF MILLIONS STRANGELY DISAPPEARED

REPORTER SCOOP

-APPEARED -HER

MR. STARR, YOU'VE GOT TO LET THE POLICE HANDLE THIS.

I'LL DO ANYTHING --ANYTHING!

WE'LL TURN THIS COUNTRY UP-SIDE-DOWN! WE'LL FIND SONNY!

4-28

AND THE GREAT SEARCH BEGINS!

FROM COAST TO COAST AND OVER THE HIGH SEAS GOES THE NEWS -- SONNY, CINEMA IDOL OF MILLIONS, HAS BEEN KIDNAPPED!

...SONNY KIDNAPPED...

GEE, WHITEY, WHAT DO YA THINK?

MY POP THINKS IT'S A PUBLICITY STUNT.

AW--IT'S THE REAL THING, I BET!

FOR SALE

Copr. 1935, King Features Syndicate, Inc., World rights reserved.

4-29

POLICE CHIEF PROMISES ARREST OF KIDNAPPERS WITHIN TWENTY-FOUR HOURS!

I'LL GIVE THE CHIEF ODDS THAT HE DON'T.

HOW DO YOU LIKE THAT, SONNY? AIN'T ALL THAT PUBLICITY WORTH MORE THAN THE MILLION-BUCK RANSOM YOUR OLD MAN'S GONNA PAY ME?

SONNY UP

BULLETIN

• • •

SONNY STILL MISSING! NO WORD FROM KIDNAPPERS. POLICE SAY HAVE IMPORTANT CLUE. THREE REPORTS ON WEST COAST FOUND FALSE. GIANT SEARCH CONTINUES!

Copr. 1938, King Features Syndicate, Inc., World rights reserved.

WE KNOW NOW THAT GEORGE, THE CHAUFFEUR, STAYED AWAY FROM THE STUDIO THE DAY SONNY DISAPPEARED! SOMEONE ELSE TOOK GEORGE'S PLACE!

TELL THE PARENTS NOT TO WORRY, MANDRAKE. WE'LL FIND SONNY AND WE'LL FIND GEORGE!

DID YOU HEAR THAT LAST RADIO FLASH? THEY'RE SEARCHING FOR ME! I TOLD YOU NOT TO GET ME INTO THIS! I DIDN'T WANT ANYTHING TO DO WITH IT!

4-30

WHEN ARE YOU GOING TO GET THE MONEY AND RETURN SONNY? AND WHEN WILL WE GET AWAY FROM HERE--?

WE'RE STAYING RIGHT HERE TIL THE STORM BLOWS OVER, GEORGE! SO MAKE YOURSELF TO HOME. YOU AIN'T GOING NOWHERES!

CONTINUED

STILL NO WORD FROM THE KIDNAPPERS, MANDRAKE?

NO, AND NOT A SINGLE CLUE, BUT EVERYONE'S WORKING HARD, FLEMING. WE'LL FIND SONNY.

MY SCRAMBLED EGGS ARE ALWAYS FLAVORED WITH CHEESE. I CAN'T EAT THESE EGGS. TAKE THEM AWAY.

SAY -- WHAT IS THIS?

CAN'T THAT KID EAT WHAT THE REST OF US EAT? WHAT'S HE THINK THIS IS -- A HOTEL?

SONNY'S WORTH A MILLION BUCKS TO US, BUD, SO IF HE WANTS CHEESE WITH HIS EGGS -- GIVE HIM CHEESE.

CHEESE? SAY -- DID WE KIDNAP HIM OR DID HE KIDNAP **US?**

MY TROUSERS HAVEN'T BEEN PRESSED. I'M USED TO PRESSED TROUSERS EVERYDAY!

WELL, AIN'T THAT TOO BAD?

PRESS 'EM, BUD.

SAY -- THIS KID'S DRIVING ME CRAZY! PETE -- I JUST HAD A HORRIBLE THOUGHT! SUPPOS'N THEY WON'T PAY A RANSOM FOR HIM ---

World rights reserved
Copr. '48 King Features Syndicate, Inc.

--AND WE'RE STUCK WITH HIM FOR THE REST OF OUR LIVES!

AW--BE YOURSELF, BUD.

I'VE HAD ENOUGH OF THIS NURSE-MAID STUFF! LISTEN, BRAT, DON'T GIVE ME NO MORE OF YOUR LIP OR I'LL SLAP YOU DOWN! SEE?

Y-YES, SIR.

53

PETE, HOW WE GONNA CONTACT SONNY'S FOLKS FOR THE RANSOM? THEIR HOUSE IS WATCHED NIGHT AND DAY.

YEAH. AND THE TELEPHONE'S TAPPED --AND I DON'T WANT TO USE THE MAILS AND HAVE ANY LETTERS FOR THEM EXPERTS TO GO OVER.

GEORGE, YOU WAS SONNY'S VALET. HAS THE KID GOT ANY SPECIAL FRIENDS WE COULD APPROACH --AS A GO-BETWEEN?

SONNY WAS TOO SNOOTY TO BE POPULAR WITH ANYBODY--EXCEPT --LEMME SEE-- HE SORTA TOOK A LIKING TO MANDRAKE.

MANDRAKE-- THAT'S THE FELLA WE'LL APPROACH, BUT WHO'S GONNA CONTACT HIM? NOT ME!

YEAH--WE GOTTA FIND SOMEBODY ELSE. THEY TELL ME HE'S A PRETTY TRICKY GUY. SAY--BUD, LOOK--OUT THERE!

WHITEY AND TWO OF THE KIDS FROM SONNY'S NEIGHBORHOOD ARE OUT FOR A HIKE.

Copr. 1938 Kay Features Syndicate, Inc. World rights reserved.

5-4

GEE--I WONDER IF THEY'LL EVER FIND SONNY?

WHITEY, REMEMBER WHEN YOU HAD A FIGHT WITH SONNY AND KNOCKED HIM DOWN?

Copr. 1938 King Features Syndicate, Inc., World rights reserved.

YEAH, AND THEN THE COPS WOULDN'T LET US PLAY BALL ON THE LOT 'CAUSE SONNY OWNED IT. HE WAS A SWELL-HEADED KID!

AW--LAY OFF HIM. I FEEL SORRY FOR HIM--GETTIN' KIDNAPPED AND EVERYTHING.

SAY, I GOTTA IDEA. LET'S PLAY G-MAN. WE'LL PLAY WE'RE LOOK N' FOR SONNY AND THE KID-NAPPERS.

SWELL IDEA, WHITEY. ONLY WE AIN'T GOT GUNS. WELL--WE CAN USE STICKS. HUH?

THAT'S A LAUGH. THEY'RE PLAYIN' G-MAN -- SEARCHING FOR **US!**

WE'LL NAB THE ONE THEY CALL WHITEY -- AND USE HIM TO CONTACT MANDRAKE FOR U..

5-5

tomorrow--PLAYIN' G-MAN

SPREAD OUT, MEN, AND TAKE NO CHANCES WITH THESE KIDNAPPERS. THEY'RE DESPERATE. SHOOT TO KILL.

Copr. 1938 King Features Syndicate, Inc., World rights reserved.

PLAYING G-MAN, HUH? SEARCHING FOR SONNY'S KIDNAPPERS, ARE YOU?

UH--Y-YES--

WELL, YOU FOUND US. ALL RIGHT.

THE KID'S A SCRAPPER. HOLD HIM WHILE I GET THIS BLINDFOLD ON HIM.

5-6

WE'LL DRIVE AROUND IN A CIRCLE FOR A COUPLA HOURS -- SO HE WON'T KNOW WHERE OUR HIDE-OUT IS.

TOMORROW--REUNION

WHITEY IS BROUGHT TO THE HIDE-OUT WHERE SONNY IS HELD. THE KIDNAPPERS PLAN TO USE WHITEY TO CONTACT MANDRAKE.

GEE--SONNY! ARE YOU OKAY? EVERYBODY IN THE COUNTRY'S LOOKING FOR YOU.

I KNOW YOU! YOU'RE WHITEY!

YOU SAID I WAS SWELL-HEADED 'CAUSE I WAS A MOVIE STAR.

AW--I DIDN'T MEAN NOTHIN'

AND THEN YOU KNOCKED ME DOWN AND GAVE ME A BLACK EYE.

AW--I-

GOSH, WHITEY--AM I **GLAD** TO SEE YOU?

Copr. 1938, King Features Syndicate, Inc. World rights reserved.

5-7

NEXT WEEK-- CONTACTING MANDRAKE

CONTACTED BY WHITEY, MANDRAKE MEETS WITH SONNY'S KIDNAPPERS. BY A RUSE HE GETS SONNY AWAY FROM THEM, BUT THEY FOLLOW IN HOT PURSUIT!

MANDRAKE GESTURES---

PULL UP--OR WE'LL SMASH YOU!

--AND HIS CAR SEEMS TO **JUMP RIGHT OVER** THE KIDNAPPERS' CAR....

5-9

MY--

--GOSH!

HIS CAR--**JUMPED** RIGHT OVER US! IT AIN'T POSSIBLE!

'COURSE IT AIN'T! ANOTHER OF HIS TRICKS! WE'LL CATCH UP TO HIM!

WE'LL GET HIM NOW! OUR CAR'S HEAVIER! I'M GONNA CRASH INTO HIM! **SAY--!**

PETE! A STONE WALL--IN THE MIDDLE OF THE ROAD! **PUT ON YOUR BRAKES!**

PETE'S CAR STOPS--WITH A SCREECHING OF BRAKES --BUT MANDRAKE SAILS RIGHT THROUGH THE "WALL"!

5-10

WASN'T REALLY ANY WALL THERE AT ALL! JUST ANOTHER OF MANDRAKE'S TRICKS!

HIS LAST TRICK! I'LL GET HIM THIS TIME!

IF YOU DON'T STOP--I'LL BLOW YOUR TIRES TO PIECES. I'LL GIVE YOU THREE! **ONE, TWO--**

--**THREE** -- WHAT THE--!

5-11

AND MANDRAKE'S CAR SUDDENLY VANISHES INTO THIN AIR!

HIS CAR--JUST DISAPPEARED--!

I CAN STILL HEAR THE MOTOR RUNNING! IT'S RIGHT AHEAD OF US. ANOTHER ONE OF MANDRAKE'S TRICKS!

LOOK, THERE IT IS! REAPPEARED! HE STOPPED! I'M GOING TO GET HIM!

LOOK--BUD--THOSE COPS --BLOCKING THE ROAD!

COPS NOTHING! JUST ANOTHER ONE OF THEM TRICKS! THEY'LL GO INTO THIN AIR, TOO, THE MINUTE WE GET THERE! I'M GONNA GIVE MANDRAKE A LOAD FROM THIS TOMMY-GUN!

5 12

YOU CAN'T K.D ME AGA N, MANDRAKE! THOSE AIN'T NO REAL COPS! JUST ANOTHER ONE OF YOUR TRICKS! NOW--I'M GONNA GIVE YOU A LOAD OF THIS TOMMY-GUN!

5 13

GOSH--THEY **LOOK** REAL!

NAW--JUST ANOTHER TRICK--*UH*-!

DROP THAT GUN!

HANDCUFFS--

YES--AND NO TRICK ABOUT THEM! THEY'RE REAL!

SONNY HOME SAFE!

KIDNAPPERS CAPTURED

POLICE WITHHOLD DETAILS OF ARREST

SONNY STARR RETUR

MOMIE!

SONNY, DARLING!

IT'S SURE SWELL YOU'RE BACK, SONNY! WANNA PLAY BALL WITH US?

GEE, I'D LOVE TO, WHITEY--BUT YOU'LL HAVE TO TEACH ME HOW.

NONE OF US CAN EVER THANK YOU ENOUGH FOR SAVING SONNY, MANDRAKE.

I DON'T WANT ANY THANKS. SONNY'S HOME AND HE'S ONE OF THE GANG NOW. THAT'S ENOUGH FOR ME.

5 14

CONTINUED—

PEACE AND QUIET AT LAST, LOTHAR. THIS IS THE FIRST CHANCE I'VE HAD IN MONTHS TO RELAX--

WHAT IN--!

5-16

EXCUSE MY COMING IN THIS WAY! BUT I HAD TO SEE YOU!

SO IT SEEMS! TOO BAD YOU WEREN'T ON A REINDEER! YOU COJLD HAVE COME DOWN THE CHIMNEY!

LOTHAR, TAKE THE HORSE OUTSIDE AND I'LL HAVE A CHAT WITH MY VISITOR.

PLEASE DON'T TAKE MY HORSE AWAY. I MAY HAVE TO LEAVE AT ANY MOMENT. YOU SEE-- THEY DAMAGED MY CAR--

--AND CUT MY TELEPHONE WIRES, SO I HAD TO RIDE HERE. I WAS SO FRIGHTENED, I---

NOW--JUST A MINUTE. WHO DID ALL THIS? AND WHO ARE YOU?

I'LL EXPLAIN--BUT I MUST HURRY! THEY'VE FOLLOWED ME-- THEY'RE PROBABLY WATCHING ME RIGHT NOW!

YOU'RE A BIT UPSET. YOU'RE SAFE HERE. NO ONE'S WATCHING YOU.

5 17

BEFORE I BEGIN, YOU REALLY ARE MANDRAKE, AREN'T YOU? I MEAN, YOU HAVE SUPERNATURAL POWERS AND--

I SEE. YOU BREAK INTO MY HOUSE AND I MUST IDENTIFY MYSELF. WELL--

I WAS JUST SITTING DOWN TO READ--AH-- HERE COME MY BOOK AND SLIPPERS NOW!

AND NOW FOR A FIRE IN THE FIREPLACE--

5·18

THAT WAS MARVELOUS! YOU ARE MANDRAKE!

NOTHING SUPERNATURAL ABOUT IT. JUST A FEW SIMPLE TRICKS. NOW--WHO ARE **YOU**? YOUNG LADIES DON'T USUALLY COME INTO MY LIVINGROOM ON HORSE-BACK.

I CAN'T TELL YOU WHO I AM JUST NOW, BUT I NEED YOUR HELP, MANDRAKE. I'M BEING -- HAUNTED!

HAUNTED?

NIGHT AND DAY, THEY MAKE MY LIFE A NIGHT-MARE. YOU SEE--

I DON'T SEE ANY-THING. NOW DON'T YOU THINK YOU'D BETTER START FROM THE BEGINNING?

YOU'LL NEVER BELIEVE ME, BUT -- **OH! LOOK! THEY'VE FOLLOWED ME!**

5 19

ME GET!

LOTHAR INSTANTLY DIVES THROUGH THE WINDOW -- TOWARDS THE STRANGE EAVESDROPPER!

LOTHAR -- DID YOU SEE HIM?

IT WAS THE PANTHER FACE!

CATFACE BANG ME ON KONK -- THEN RUN AWAY!

HE FOLLOWED ME! I HAVE TO GET BACK AT ONCE! PLEASE COME TO MY HOUSE TONIGHT!

BUT WHERE IS YOUR HOUSE --AND WHO ARE --

THE WILLOWS, ON BARKER ROAD -- DON'T FAIL ME! I NEED YOUR HELP!

IF THIS ISN'T THE STRANGEST BUSINESS! UNKNOWN GIRL ON HORSEBACK -- WILD TALE -- PANTHER FACE AT WINDOW --IT'S LIKE A NIGHTMARE.

ME GOT BUMP ON KONK. REAL BUMP. NO NIGHT-MARE.

5-20

tomorrow - THE WILLOWS

CAN YOU DIRECT ME TO THE WILLOWS?

THAT'S A BIG OLD HOUSE 'BOUT TWO MILE UP THE ROAD. SAY -- YOU AIN'T GOING THERE?

5 21

YES. WHO LIVES THERE?

NOBODY. IT'S BEEN EMPTY FOR YEARS. WHAT'S MORE -- IT'S HAUNTED!

BUT -- IF NOBODY LIVES IN HOUSE, WHO US GOING SEE WHEN GET THERE?

I DON'T KNOW. THIS SOUNDS INTERESTING.

INTERESTING? HUH -- NO USE -- GOING IN -- ALL EMPTY --

BUT WE HAVE TO GO IN, LOTHAR. WE'VE BEEN INVITED.

CONTINUED -

An UNKNOWN GIRL PLEADS WITH MANDRAKE TO HELP HER AND ASKS HIM TO COME TO HER HOUSE --THE WILLOWS.

5-23

SO THIS IS THE WILLOWS. NO LIGHTS--THE DOORBELL DOESN'T WORK--BUT THE DOOR IS OPEN. LET'S GO IN.

ME--ER--PEACEFUL FELLA--NO LIKE GO LOOKING FOR TROUBLE!

HUH--SEE--ALL EMPTY. US CAN GO NOW.

STOP ACTING LIKE A BABY, LOTHAR. THIS ISN'T A HAUNTED HOUSE--BECAUSE THERE ARE NO SUCH THINGS AS "HAUNTS."

MUSTY OLD PLACE, THOUGH. I WONDER WHERE THE YOUNG LADY IS--- WHO'S THAT!

Copyright © King Features Syndicate, Inc. World rights reserved.

WHAT DO YOU WANT HERE?

AND MANDRAKE FACES THE BIGGEST WOMAN HE HAS EVER SEEN!...

WE WERE INVITED HERE BY THE YOUNG LADY WHO LIVES HERE. SHE SEEMED TO BE IN SOME SORT OF TROUBLE AND--

NO ONE HERE BUT ME. GET OUT.

5-24

THEN, FROM UPSTAIRS, COMES A VOICE....

NO. I WON'T!

Copyright © King Features Syndicate, Inc. World rights reserved.

OBVIOUSLY, YOU'RE LYING. WE'RE GOING UPSTAIRS!

NO -- YOU CAN'T!

WHO GOING STOP US?

I'LL STOP YOU!

Tomorrow = A WAY WITH THE LADIES

HER BIGGER THAN STATUE OF LIBERTY. HER HIT ME. WHAT CAN ME DO? NO CAN HIT A LADY BACK.

NO WOMAN WHO HITS THAT HARD CAN POSSIBLY BE A LADY, LOTHAR.

NOW, MY DEAR CHILD, WE DON'T WANT TO ARGUE WITH YOU. ALL WE WANT TO DO IS GO UPSTAIRS.

TRY IT -- AND I'LL GIVE YOU THE SAME AS I GAVE HIM. GET OUT OF THIS HOUSE!

MANDRAKE GESTURES -- A MOUSE APPEARS --

I HATE TO USE SUCH HARSH MEASURES, BUT --

MEOW --MEOW

EEEeeeEEK--!

GRRR-WOOF-WOOF

Copr 1938. King Features Syndicate Inc World rights reserved

5-28

HA HA -- BIG WOMAN RUN WHEN MOUSE MEOW LIKE CAT AND WOOF-WOOF LIKE DOG

BACK TO SERIOUS BUSINESS, LOTHAR. THE GIRL'S VOICE CAME FROM UPSTAIRS, SOMEWHERE.

THERE HER IS --

Copr 1 a King Feature Syndica Inc Wo

YOU'VE COME

YES--US CAMED--JUST IN TIME!

5 26

STOP! WHAT ARE YOU DOING!

HIM WAS FIGHTING YOU--ME STOP!

Copr 1918 King Features Syndicate Inc World rights reserved

HE WASN'T FIGHTING WITH ME--YOU FOOL!

OW--WHAT HIT ME?

5-27

HE WAS KISSING ME!

Tomorrow- MANDRAKE LOSES PATIENCE

MANDRAKE. THIS IS DON. MY FIANCE.

HOW DO YOU DO? YOUNG LADY! YOU CRASHED INTO MY HOUSE ON A HORSE! YOU TOLD ME A WILD STORY ABOUT BEING HAUNTED--AND FOLLOWED!

A MAN WITH A PANTHER-FACE PURSUING YOU! YOU ASKED US TO COME OUT TO THIS CRAZY HOUSE! WE'VE BEEN ASSAULTED BY A FEMALE MOUNTAIN--AND NOW WE FIND YOU BILLING AND COOING WITH YOUR FIANCE!

pr. by H. King Features Syndicate, Inc.

NOW! WHO ARE YOU? WHY DID YOU ASK US TO HELP YOU? WHAT'S THIS ALL ABOUT?

ELLEN, BEFORE YOU TELL HIM--FOR THE LAST TIME, ARE YOU COMING WITH ME?

NO, DON! NO! I'M STAYING HERE! AND THAT'S FINAL!

5-28

NEXT WEEK--ELLEN EXPLAINS.

IF YOU'RE STUBBORN ENOUGH TO WANT TO STAY HERE-- I'M LEAVING!

GOODBYE. DON.

I KNOW HE'S YOUR FIANCE', ELLEN, AND I DON'T WANT TO BUTT INTO A LOVE QUARREL. BUT--

I'LL TELL YOU WHY I ASKED YOU TO COME HERE, MANDRAKE. I INHERITED THIS HOUSE FROM MY GRANDFATHER. ALSO--A FORTUNE.

I HAVE TO LIVE HERE FOR ONE MONTH TO RECEIVE THE INHERITANCE. THE HOUSE IS SUPPOSED TO BE HAUNTED! SOMEONE IS TRYING TO SCARE ME AWAY FROM HERE!

5-30

Copr. 1938, King Features Syndicate, Inc., World rights reserved.

THE CATFACE MAN--NO DOUBT?

I--I DON'T KNOW. ALL SORTS OF STRANGE THINGS GO ON HERE! DON WANTED ME TO LEAVE. THAT'S--WHY WE QUARRELED.

TOMORROW--CHAIR IN THE AIR!

IN ORDER TO RECEIVE YOUR INHERITANCE, YOU HAVE TO LIVE IN THIS "HAUNTED" HOUSE FOR A MONTH. IS IT REALLY HAUNTED?

I DON'T KNOW. THAT'S WHY I ASKED YOU TO COME -- **LOOK!**

SUDDENLY, A CHAIR FLOATS ACROSS THE ROOM---

5-31

Copr. 1938 King Features Syndicate, Inc., World rights reserved.

AND THE PIANO IS PLAYED BY UNSEEN HANDS ---

IT'S STARTED -- AGAIN!

tomorrow— TALKING PICTURE

IN THE HAUNTED HOUSE...

THIS FLOATING CHAIR WAS PULLED THROUGH THE AIR BY SILVER WIRE WHICH WAS INVISIBLE IN THIS LIGHT.

AND THIS PLAYERLESS PIANO SEEMS TO BE OPERATED BY A MECHANICAL GADGET. SEE THE ATTACHMENT BACK THERE?

ME THOUGHT WAS GHOSTS. NO CAN SMACK GHOSTS, NO LIKE!

YOU SEE, ELLEN-- WHERE DID SHE GO?

HER RUNNED OUT FROM ROOM. WAS SCARED! SISSY GIRL THOUGHT WAS GHOST. HAHA!

GO AWAY-- LEAVE THIS HOUSE --GO AWAY---

UGH--!

6-1

Copr. 1938, King Features Syndicate, Inc., World rights reserved.

GO AWAY--LEAVE THIS HOUSE--GO AWAY--

LOTHAR--WILL YOU COME BACK HERE?

ME GET OUT!

--LEAVE THIS HOUSE--GO AWAY--

JUST ANOTHER MECHANICAL GADGET, LOTHAR. I WONDER WHO'S DOING ALL OF THIS?

ME WASN'T--REALLY SCARED--JUST RUNNED AWAY--CAUSE NEEDED EXERCISE.

I UNDERSTAND. WE HAVE TO FIND ELLEN RIGHT AWAY--AND EXPLAIN TO HER THAT ALL THESE THINGS THAT HAVE BEEN TERRIFYING HER ARE JUST MECHANICAL FAKES.

DOOR--LOCKED! NO CAN OPEN!

WHAT!

THINGS HAPPEN FAST IN THIS QUEER HOUSE. WONDER WHO LOCKED THE DOOR? WRAP THAT HANDKERCHIEF TIGHTLY, LOTHAR.

ME FIX.

LOTHAR REACHES THRU and UNLOCKS THE DOOR.

Copr 1938, King Features Syndicate, Inc. World rights reserved.

MEANWHILE, IN ANOTHER PART OF THE HOUSE...

LILY BELL-- PUT ME DOWN!

NO!

THIS QUEER OLD HOUSE SEEMS TO BE EMPTY! WHAT HAPPENED TO ELLEN? SHE SEEMS TO HAVE VANISHED INTO THIN AIR!

THIN--AIR! MAYBE --GHOSTS TOOK HER--

NONSENSE, LOTHAR. YOU'VE SEEN FOR YOURSELF THAT THESE "GHOSTS" ARE JUST MECHANICAL GADGETS THAT--

Copr 1938, King Features Syndicate, Inc. World rights reserved.

FLOOR -- GOING--!

CONTINUED

The FLOOR CRUMBLES, DROPPING MANDRAKE AND LOTHAR INTO THE CELLAR.

6-6

NO BONES BROKEN. WE'LL HAVE TO BE CAREFUL WHERE WE WALK IN THIS RAMSHACKLE OLD HOUSE.

HOW US GOING GET OUT THIS CELLAR?

...opr. 1941, King Features Syndicate, Inc., World rights reserved.

WE'LL GET OUT THE WAY WE CAME IN.

BUT HOW ME GOING GET OUT? NO CAN CLIMB OUT ON OWN SHOULDERS!

OUR OLD LEVITATION TRICK STILL WORKS. HERE YOU COME, LOTHAR! NOW TO FIND ELLEN.

MANDRAKE GESTURES AND LOTHAR RISES---

LOOK--LADY MOUNTAIN, AGAIN!

A CHARMING LASS, WITH THE DISPOSITION OF A WOUNDED GORILLA. SHE'LL HAVE TO BE HANDLED WITH KID GLOVES.

tomorrow= MANDRAKE'S KID GLOVES!

PLEASE, LILY BELL, LET THEM IN. THEY'RE MY FRIENDS. YOU SEE, MANDRAKE, LILY BELL'S TRYING TO PROTECT ME. SHE DOESN'T TRUST ANYONE.

GO AWAY OR I'LL THROW YOU OUT OF THE HOUSE.

LILY BELL. A PERFECT NAME FOR SUCH A FRAGILE LITTLE WOMAN. I MUST GET HER AWAY SO I CAN TALK TO ELLEN, BUT AS LOTHAR SAYS, ONE CAN'T HIT A LADY, SO---

LILY BELL, YOU'RE MUCH TOO LOVELY AND DAINTY TO HAVE SUCH A BAD TEMPER. LOOK!

NONE OF YOUR LIP!

6-7

ME?

TOMORROW -- TAMING OF THE SHREW

ME!

BUT, MANDRAKE. SHE REALLY HASN'T CHANGED. SHE'S THE SAME AS BEFORE. ISN'T SHE?

YES, BUT HER MIRROR WON'T TELL HER SO AND THAT'S THE MAIN THING, ELLEN.

6-8

I SUSPECTED THAT WAS WHY YOUR FEROCIOUS LILY BELL WAS SO BAD-TEMPERED. NO WOMAN LIKES TO LOOK LIKE A SUPER-FULLBACK. SHE'LL BE OUR FRIEND FROM NOW ON.

THE POOR DEAR HAS ALWAYS BEEN SO SENSITIVE ABOUT HER APPEARANCE. IT'S CHARMING OF YOU TO DO THIS MAKE-BELIEVE ---BUT-BUT HOW DO YOU DO IT?

JUST A LITTLE TRICK WITH MIRRORS.

tomorrow- ON GHOSTS

ELLEN, DO YOU REMEMBER THE CHAIR THAT FLOATED IN THE AIR -- AND THE PIANO THAT PLAYED BY ITSELF -- AND THE PORTRAIT THAT TALKED?

YES!

THE CHAIR WAS PULLED THROUGH THE AIR BY WIRES AND THE PIANO AND THE PORTRAIT HAD MECHANICAL ATTACHMENTS TO MAKE THEM WORK. THAT'S WHAT YOUR "GHOSTS" REALLY WERE!

SO THAT'S IT!

DIDN'T YOU EVER INVESTIGATE THESE THINGS WHEN THEY HAPPENED?

NO -- OF COURSE NOT! I KNEW THE HOUSE WAS SUPPOSED TO BE HAUNTED. IT'S SUCH A GLOOMY OLD PLACE, ANYHOW. AS SOON AS ANYTHING HAPPENED -- I ALWAYS RAN -- TERRIFIED!

...1958, King Features Syndicate, Inc., World ...

WELL, YOU KNOW NOW THAT THERE ARE NO SUCH THINGS AS GHOSTS. SOMEONE HAS BEEN TRYING TO SCARE YOU AND DOING A GOOD JOB OF IT, BUT---

MANDRAKE! LOOK!

6-9

TOMORROW -- THE GHOST

WOOOooooo---

OH--!

...1958, King Features Syndicate, Inc., World ...

WOOOOOO-- YOURSELF.

6-10

MANDRAKE! BUT--BUT WHAT WAS IT?

YOU MEAN--WHO WAS IT? I DON'T KNOW. I'VE DONE A LOT OF THINGS IN MY LIFE, BUT I'VE NEVER SCARED A GHOST BEFORE!

Tomorrow= CATFACE

NO USE TRYING TO FIND THE "GHOST". THERE ARE PROBABLY DOZENS OF PLACES HE COULD HIDE IN THIS OLD HOUSE.

BUT--MANDRAKE --WHO WAS HE-- OR "IT"?

YOU'LL HAVE TO TELL ME THAT, YOURSELF, ELLEN. AS YOU SAY, IF YOU DON'T LIVE IN THIS HOUSE A MONTH, YOU'LL LOSE YOUR INHERITANCE. NOW -- WHO WOULD GAIN THE FORTUNE IF YOU LOST IT?

TELL ME THAT AND I'LL TELL YOU WHO YOUR GHOST IS.

WHY, I NEVER THOUGHT OF THAT--IT MUST BE-- MANDRAKE, I HEAR FOOTSTEPS, OUT THERE!

6-11

NEXT WEEK= CATFACE

MANDRAKE! IT'S THE CAT FACE!

SAME FELLA SOCKED ME ON KONK!

6-13

ME GET!

LOTHAR CHASES THE CAT FACE THROUGH THE OLD HOUSE.

BUT THE CAT FACE IS FAST...

--AND AS HE OUT-DISTANCES HIS PURSUERS--

NOT SO FAST, MY PUSSY-VISAGED FRIEND!

MANDRAKE GESTURES AND THE STAIRS BEGIN TO **MOVE DOWN**, LIKE AN ESCALATOR!

6-14

AS CAT FACE ATTEMPTS TO ESCAPE UP THE STAIRS, MANDRAKE GESTURES- AND THE STAIRS **MOVE DOWN.** LIKE AN ESCALATOR!

PUFF--PUFF--

NOW--ENOUGH OF THAT PUSSY-FOOTING.

AGAIN MANDRAKE GESTURES—

AND THE STAIRS **FLATTEN** OUT--!

WON'T YOU JOIN US?

6 15

HIM SLIPPERY--AS GREASED CAT!

CAT FACE DODGES OUT OF LOTHAR'S GRASP---

ME SMACK HIM --IN JAW!

GOOD WORK, LOTHAR. THOSE FISTS OF YOURS CAN SETTLE ANY ARGUMENT. AND NOW WE SHALL SEE WHO CAT FACE IS!

6-16

tomorrow = SURPRISE

AND CAT FACE TURNS OUT TO BE---

DON! ELLEN'S FIANCÉ! SO YOU'RE THE CAT FACE GENTLEMAN WHO'S BEEN SCARING ELLEN OUT OF HER WITS! WHY?

LET ME--CATCH MY BREATH, MANDRAKE-- AND I'LL TELL YOU.

I LOVE ELLEN AND WE'RE GOING TO BE MARRIED. EVERYTHING WAS SWELL--UNTIL SHE GOT THIS INHERITANCE--WHICH WOULD MAKE HER A RICH WOMAN.

I'M POOR--BUT I'M NOT CUT OUT TO BE A GIGOLO I DIDN'T WANT TO BE SUPPORTED BY A RICH WIFE. I KNEW THAT ELLEN HAD TO LIVE IN THIS HOUSE A MONTH TO RECEIVE HER INHERITANCE.

6-17

THE HOUSE WAS SUPPOSED TO BE HAUNTED, ANYHOW--SO I TRIED TO SCARE ELLEN AWAY--SO SHE'D LOSE THE INHERITANCE. THEN, I'D WEAR THE PANTS IN THE FAMILY.

I DON'T ADMIRE YOUR METHODS, DON, BUT THERE'S SOMETHING IN WHAT YOU SAY.

TOMORROW = WHAT GHOST?

The CAT FACE TURNS OUT TO BE DON, ELLEN'S FIANCE!

6-18

SO YOU ARRANGED THE TALKING PORTRAIT AND ALL THE OTHER GADGETS UPSTAIRS TO SCARE ELLEN OUT OF THE HOUSE, DON?

YES, I WANTED HER TO LOSE THE INHERITANCE, SO SHE'D HAVE TO LIVE ON MY INCOME. I'M NO GIGOLO!

AT LEAST, THAT SOLVES THE MYSTERY OF THIS "HAUNTED" HOUSE. YOU MADE A PRETTY EFFECTIVE GHOST, AT THAT.

GHOST? WHAT GHOST? YOU MEAN THIS PANTHER HEAD OUTFIT I WORE?

NO--I MEAN THE GHOST, COMPLETE WITH WHITE SHEET AND "WOOOOS".

BUT, MANDRAKE--I DIDN'T DO THAT! I WASN'T ANY GHOST. YOU MUST HAVE BEEN SEEING THINGS!

I WASN'T SEEING ANYTHING--ELLEN WAS STANDING WITH ME AND WE BOTH SAW---

MASTER! MISS ELLEN GONE--NO CAN FIND! HER DISAPPEARED!

SO YOU WERE THE CATFACE MAN, DON! YOU WANTED TO SCARE ELLEN OUT OF THE HOUSE SO SHE'D LOSE HER INHERITANCE.

YES, MANDRAKE. IT SOUNDS SILLY, BUT DARN IT ALL, I DIDN'T WANT TO MARRY A RICH WOMAN. THAT'S WHY I DID IT.

NOW WE'VE GOT TO FIND ELLEN. YOU GO THAT WAY. I'LL GO THIS WAY.

ELLEN! WHAT DOES THIS MEAN!

MANDRAKE!

AS SHE SWINGS, MANDRAKE GESTURES -- THE AXE SEEMS TO SPROUT WINGS AS IT FLIES OUT OF HER HANDS! . . .

MANDRAKE! I THOUGHT YOU WERE THE CATFACE MAN! I ALMOST HIT YOU! ---

ELLEN, ABOUT THE CATFACE MAN --

THE CATFACE MAN!

DON! YOU?

YES, SWEET.

--AND YOU TRIED TO SCARE ME AWAY, SO I'D LOSE THE FORTUNE, BECAUSE YOU DIDN'T WANT TO MARRY A RICH GIRL? OH, DON, I THINK THAT'S SO DARLING OF YOU!

tomorrow

THE UNINVITED GUEST

THERE'S STILL THAT "GHOST" TO BE ACCOUNTED FOR, ELLEN, IF YOU LOSE THE FORTUNE, WHO IS THE NEXT HEIR, ACCORDING TO THE WILL?

I'M THE ONLY HEIR. I MEAN, IF I LOSE IT, THE FORTUNE GOES TO SOME SCIENTIFIC RESEARCH INSTITUTE.

HMM--I HAD IMAGINED THAT WHO-EVER WAS TRYING TO GET YOU OUT OF THIS HOUSE WOULD INHERIT THE FORTUNE IF YOU LOST IT. THAT'S NOT THE CASE. WELL, --WHO WAS THE GHOST?

SUDDENLY, THERE IS A KNOCKING HEARD AT THE FRONT DOOR.

I'M MRS. WOODS. I USED TO OWN THIS HOUSE. I LEFT A BOX HERE AND I'VE RETURNED FOR IT.

PLEASE COME IN.

I KNOW MY WAY AROUND. NO NEED TO BOTHER YOURSELF. I KNOW JUST WHERE I LEFT MY BOX.

STRANGE OLD LADY. SOMETHING ODD ABOUT HER. WHERE ARE YOU TAKING ME?

SHE SAID -- HER NAME WAS MRS. WOODS--!

6R3

ELLEN! WHAT ON EARTH IS THE MATTER--? FAINTED!

tomorrow
THE ENIGMA

FEEL BETTER NOW, ELLEN?

YES--LOOK, MANDRAKE. THAT PORTRAIT! THAT'S MRS. WOODS WHO USED TO OWN THIS HOUSE.

DOES THAT LOOK LIKE THE OLD LADY WHOM WE JUST LET IN--THE ONE WHO SAID SHE WAS MRS. WOODS?

YES, IT MUST BE THE SAME WOMAN. SHE'S UPSTAIRS NOW. WHY ARE YOU SO FRIGHTENED?

MANDRAKE, MY GRANDFATHER BOUGHT THIS HOUSE FROM MRS. WOODS--AND SHE'S BEEN **DEAD** FOR OVER THIRTY YEARS!

6R4

SEE--MRS. WOODS DIED THIRTY YEARS AGO--AND THE WOMAN UPSTAIRS WHO SAYS SHE IS MRS. WOODS--LOOKS JUST LIKE HER---!

1830 1904

6R5

OBVIOUSLY, SHE CAN'T BE MRS. WOODS, ALTHOUGH SHE LOOKS LIKE HER. COME ON, LET'S FIND HER!

NO! DON'T LEAVE ME ALONE HERE. HOW DO YOU KNOW SHE ISN'T MRS. WOODS--MAYBE SHE'S **COME BACK**--

I LEFT A BOX HERE-- A LONG TIME AGO. I'VE COME BACK FOR IT. HAVE YOU SEEN IT ANYWHERE?

NO HAVE SEEN, MA'AM.

CONTINUED

MANDRAKE THAT OLD LADY SAYS SHE IS MRS WOODS. MRS WOODS DIED THIRTY YEARS AGO! YET THE OLD LADY LOOKS JUST LIKE THE PORTRAIT AND

WE'VE GOT TO FIND HER

MAYBE -- WE'LL NEVER FIND HER. WHERE - CAN SHE BE?

SHE MUST BE UPSTAIRS -- WITH LOTHAR.

YES -- I USED TO LIVE HERE MANY YEARS AGO. DO YOU LIVE HERE NOW?

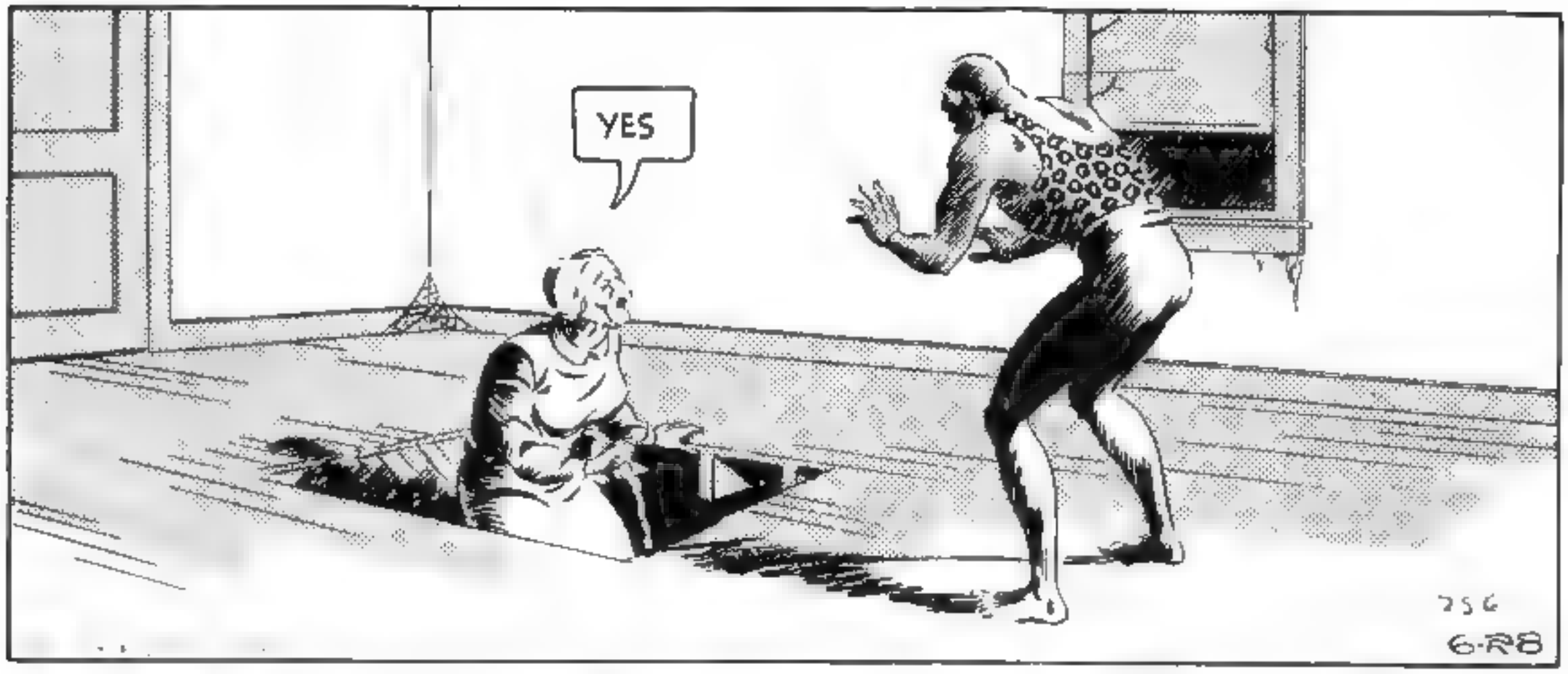
NO. MA'AM. US IS JUST VISITING HERE. US LOOKIN' FOR GHOSTS, HAHA.

HAVE YOU FOUND ANY?

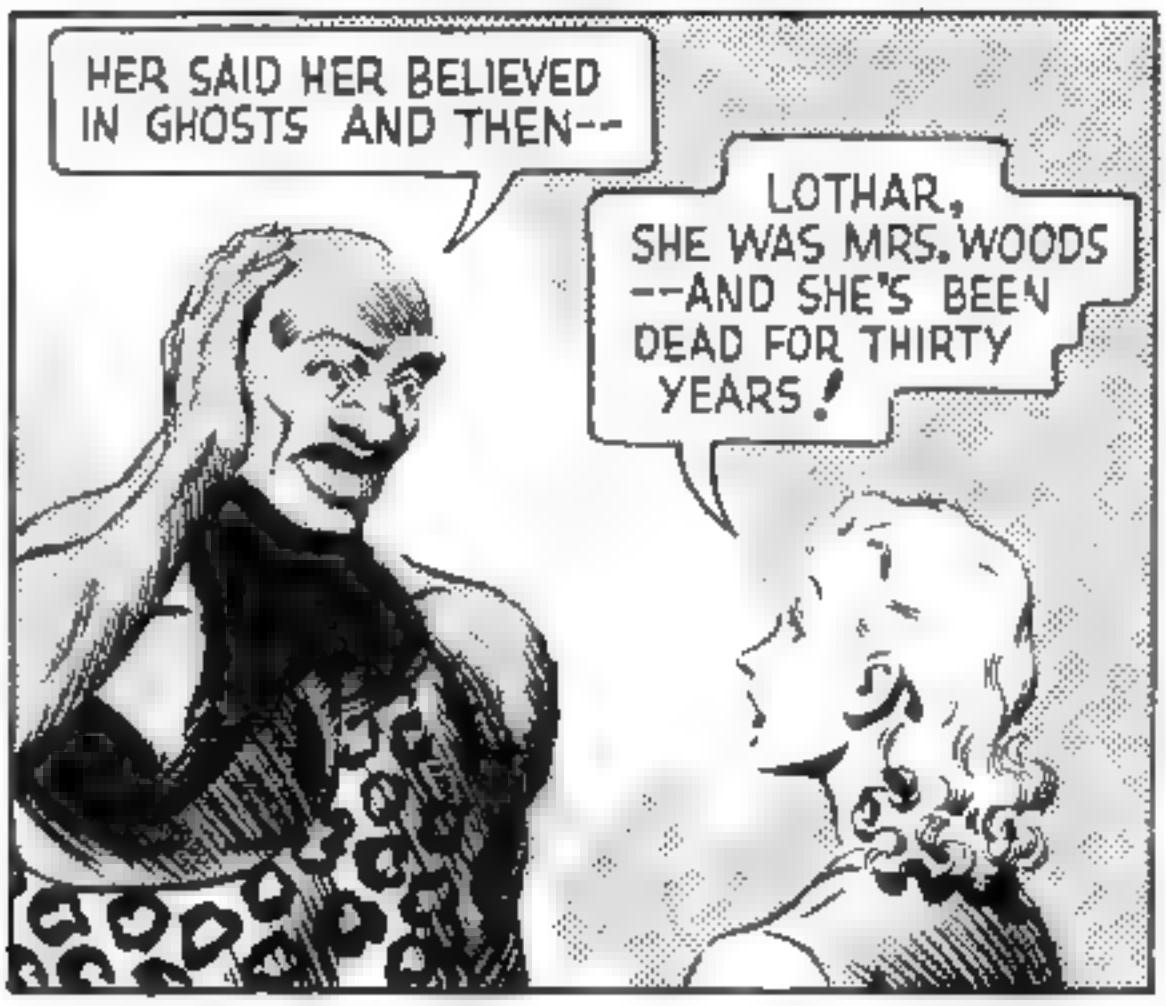
NO, MA'AM. HAHA. AIN'T NO SUCH THING, MA'AM.

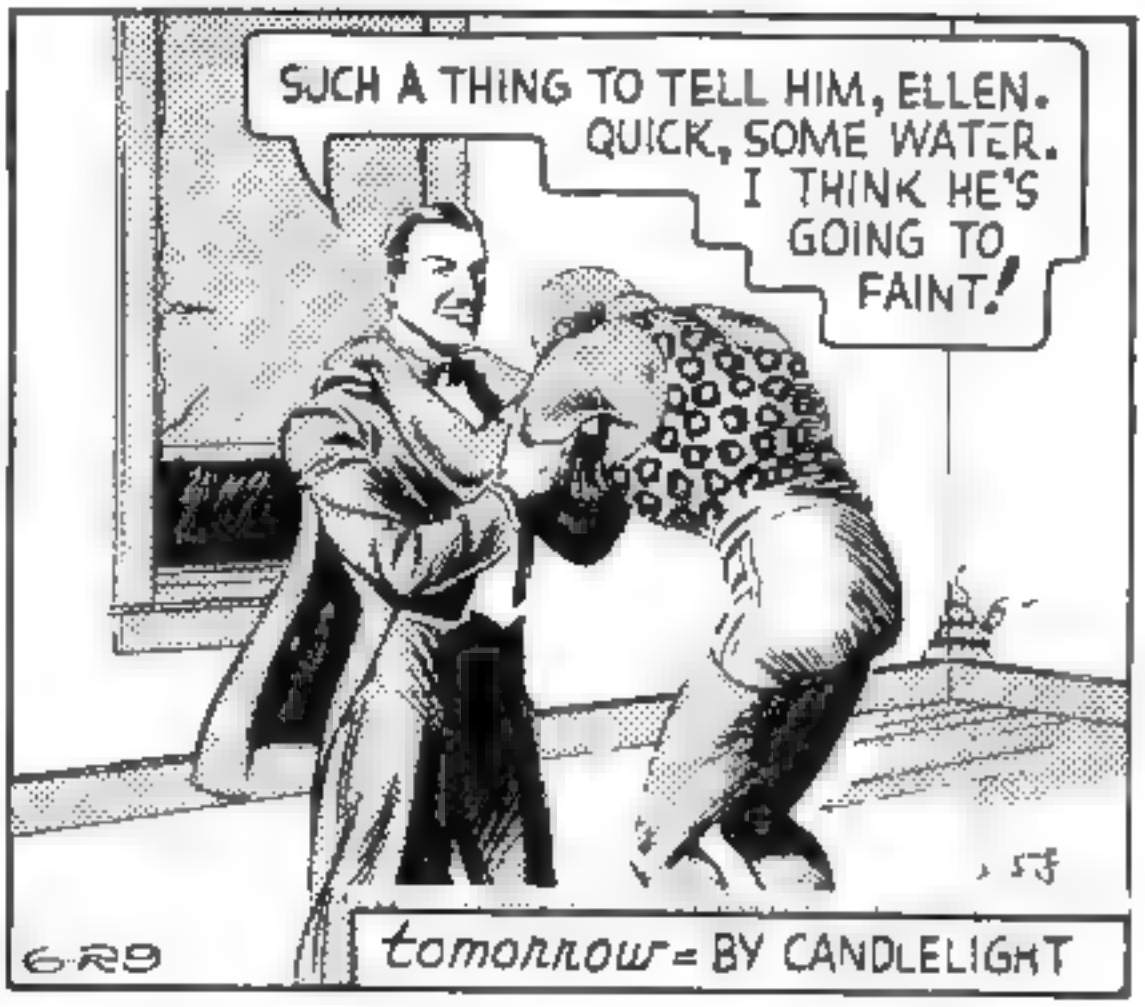
SO YOU DON'T BELIEVE IN GHOSTS?

N-NO, MA'AM. DO YOU?


YES
7S6
6-R8

LOTHAR, WHERE IS SHE ?
SHE? YOU MEAN LITTLE OLD LADY? DON'T KNOW. FIRST HER WAS HERE, THEN HER WASN'T. ME HAD LONG TALK WITH SHE.


HER SAID HER BELIEVED IN GHOSTS AND THEN--
LOTHAR, SHE WAS MRS. WOODS --AND SHE'S BEEN DEAD FOR THIRTY YEARS!


SUCH A THING TO TELL HIM, ELLEN. QUICK, SOME WATER. I THINK HE'S GOING TO FAINT!
6-29
tomorrow = BY CANDLELIGHT

MANDRAKE IS ON THE TRAIL OF THE MYSTERIOUS OLD LADY WHO CALLS HERSELF MRS WOODS.

AMAZING! THAT OLD LADY LOOKS EXACTLY LIKE THIS PORTRAIT, YET THE MRS WOODS OF THIS PORTRAIT DIED IN 1908.

THE OLD LADY IS MRS. WOODS - SHE'S A--A GHOST!

HMM-- THESE PIECES OF CLAY IN FRONT OF THE PORTRAIT. IS IT POSSIBLE THAT--?

IS WHAT POSSIBLE?

I'LL TELL YOU LATER. SHE WENT THRU THAT TRAP-DOOR UPSTAIRS --SHE MUST BE IN THE CELLAR NOW.

AND IN THE CELLAR MANDRAKE SEES ---

6-30

MANDRAKE YOU MUSTN'T GO NEAR HER! SHE'S --A GHOST!

A PRETTY HEALTHY ONE, ELLEN. GHOSTS DON'T NEED TRAPDOORS TO GO THROUGH THE FLOOR.

AH--YOU HAVE COME TO HELP ME DIG?

YES, I'LL BE--

--DELIGHTED TO HELP YOU DIG.

OH!

--AND MANDRAKE SEEMINGLY TURNS INTO A SKELETON!

WHAT'S THE MATTER? DON'T YOU WANT ME TO HELP YOU DIG?

N-N-N-N-NOOOO!

Brrr. COLD IN THIS CELLAR. FEELS GOOD TO HAVE MY SKIN ON AGAIN.

STOP--STOP!

WHY, MRS. WOODS, AS A GHOST IN GOOD STANDING, YOU SHOULDN'T LET A FEW LITTLE TRICKS BOTHER YOU. DIDN'T YOU WANT ME TO DIG ANYMORE?

TOO TIRING TO DIG, ANYHOW. WE'LL JUST LET THE SHOVEL DIG **BY ITSELF.**

CONTINUED

The "GHOST" OF OLD MRS. WOODS HAS HAD ENOUGH OF MANDRAKE --AND MAKES A GET-AWAY--

HAHA -- YOU'LL NEVER GET ME NOW--

YOU CAN'T WIN! LET ME REMIND YOU -- JUST.CE HAS---

--A LONG ARM!

WHAT THE -!

7-4

Tomorrow—"OLD LADY"

COME ON, LOTHAR. WE'VE GOT TO HELP MANDRAKE!

N--NO--ME WAIT UP HERE -- JUST IN CASE HIM NEED HELP **UP HERE.**

7-5

ELLEN, WHERE'S MANDRAKE ?

THERE HE IS! HE'S BEEN SCARING THE GHOST OF MRS. WOODS!

LET ME GO. I'M A HELPLESS OLD WOMAN. I--

OH--NO LONGER A GHOST, ARE YOU? AND I DOUBT VERY MUCH IF YOURE AN OLD WOMAN!

MANDRAKE GESTURES. THE "OLD WOMAN'S" SKIRT WHISKS OFF--REVEALING--TROUSERS.

WHY--SHE'S WEARING TROUSERS!

SHE IS A HE.

A MAN! BUT, MANDRAKE, SHE--OR HE--LOOKS JUST LIKE THAT PORTRAIT OF MRS. WOODS--AND---

YES--I'M COMING TO THAT. NOW HOLD STILL, MY FRIEND, OR I'LL PUT LOTHAR TO WORK ON YOU!

YOU SEE -- OUR SHE IS A HE--AND HE'S BEEN WEARING A **MASK!**

tomorrow = EXPLANATIONS

BUT DID YOU KNOW THIS MAN WAS WEARING A MASK, MANDRAKE?

NO. I GUESSED IT, AFTER I FOUND MOLDING CLAY ON THE FLOOR UNDER THE PORTRAIT. YOU SEE. IT LOOKS JUST LIKE THE PORTRAIT.

IN THE BAD LIGHT, IT WAS HARD TO NOTICE THE MASK. NOW-- WHY DID YOU MAKE THIS MASK--AND WHO ARE YOU?

BEFORE I TELL YOU. DO YOU MIND TELLING ME HOW YOU CHANGED INTO A SKELETON?

YOU MADE THE SHOVEL DIG BY ITSELF AND YOU MADE YOUR ARM AT LEAST FORTY FEET LONG! HOW?

DID I DO ALL THAT? COME, COME, YOU MUST HAVE BEEN **SEEING** THINGS!

The "GHOST" EXPLAINS...

I WAS CARETAKER FOR THIS HOUSE FOR YEARS, SEE? THEN THIS LADY INHERITS THE HOUSE! THE DAY I'M TO LEAVE, I DISCOVERS SOMETHING, SEE?

BUT IT'S TOO LATE FOR ME TO GET IT OUT OF THE HOUSE, SO I COMES BACK, SEE? I TRIES TO SCARE THE LADY OUT OF THE HOUSE.

WHAT DID YOU DISCOVER?

THIS IS WHAT I DISCOVERED, SEE? AND I WOULDA HAD IT, IF IT WASN'T FOR YOU--WITH ALL YOUR HOCUS-POCUS!

Copr. 1938, King Features Syndicate, Inc., World rights reserved.

SEE?

A TREASURE!

TOMORROW - MAKE THE BEST OF IT, DON!

THE MYSTERY IS SOLVED, DON. THE MAN WHO WAS TRYING TO SCARE ELLEN OUT OF THE HOUSE WAS AFTER THIS TREASURE-- BURIED IN THE BASEMENT. IT BELONGS TO ELLEN.

I SEE.

OH, DEAR, NOW I'M RICHER THAN EVER. AND DON DIDN'T WANT TO MARRY ME IF I WAS RICH--BECAUSE HE DIDN'T WANT TO BE A GIGOLO

Hmm--A **DIFFICULT** PROBLEM.

225

WHAT DO YOU SAY, DON? ARE YOU GOING TO MARRY ELLEN, IN SPITE OF HER FORTUNE?

YES, I GUESS I SHOULD BE BROAD-MINDED. SHE CAN'T HELP IT IF SHE'S RICH.

Copr. 1938, King Features Syndicate, Inc., World rights reserved.

7-9

MAKE THE BEST OF IT, DON. AFTER ALL, LOVE'S THE MAIN THING.

NEXT WEEK - **NEW ADVENTURE**

NOSTALGIA PRESS INC

THE GOLDEN AGE OF THE COMICS

LITTLE NEMO IN SLUMBERLAND
By Winsor McCay

FLASH GORDON
By Alex Raymond

THE PHANTOM
By Lee Falk

KRAZY KAT
By George Herriman
(Published in cooperation with
Grosset and Dunlap)

LITTLE NEMO IN SLUMBERLAND
(Italian edition—published in cooperation
with Garzanti Editore—112 color plates)

TERRY AND THE PIRATES
By Milton Caniff

MANDRAKE THE MAGICIAN
By Lee Falk

FLASH GORDON—INTO THE WATER WORLD
By Alex Raymond

NOSTALGIA COMICS MAGAZINE

CURRENTLY IN PREPARATION

PRINCE VALIANT
By Hal Foster

MINUTE MOVIES
By Ed Wheelan

POPEYE
By E. Segar

THE E. C. HORROR COMICS
Compiled by Bill Gaines

CAPTAIN AMERICA
By Simon and Kirby

Robert Overstreet

PUBLISHER

©King Features Syndicate, Inc., 1969. World rights reserved.